

The School Arts Magazine

AN ILLUSTRATED MONTHLY FOR THOSE INTERESTED IN DRAWING AND THE ALLIED ARTS

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NEW CITY ADOPTIONS
FOR THE
SCHOOL ARTS MAGAZINE:

Lincoln, Nebraska
Long Beach, California
Brantford, Canada

FOR
SOMETHING TO DO:

Plainfield, New Jersey
Nine Departments of
Bridgewater State Normal School, Bridgewater,
Mass.

Other cities contemplating similar adoptions
should act at once in order to
secure complete files.

THE SCHOOL ARTS MAGAZINE

VOL. XIV, NO. 4

NOVEMBER, 1914

The Editorial Point of View

EVERY DAY A FESTIVAL

MONDAY she had written "Got up. Went to school. Went to bed." Under "Tuesday" I found "Got up. Went to school. Went to bed." Under "Wednesday," the same entry. Under "Thursday," the same. It was a child's record, intended for no eye but her own. She was eight years old then. Now woman grown, we had been talking about what constitutes living. "I never really lived when a child in school," she had said; "I lived during vacations and holidays." And she had brought out the old diary to prove it.

Do you keep a diary? Look it over. What do you find? A few pages crowded with eager words; a few more containing a numb sentence or two; but more than two-thirds of the pages blank. Am I right? Were the days themselves void? Had you been as conscientious as that little girl, not only keeping a diary but writing in it every day, would not the record have been, alas, too often, "Got up. Went to work. Went to bed," and "Got up. Went to work. Went to bed"? Ah, that's not living. As Philip James Bailey wrote in *Festus*:

"We live in deeds, not years; in thoughts, not breaths;
In feelings, not in figures on a dial.
We should count time by heart-throbs.

He most lives
Who thinks most, feels the noblest, acts the best."

If your days are hum-drum, be sure every child who comes to your school-room has hum-drum days; and that every little diary, whether written in ink or in good red blood, reads day after day "Got up. Went to school. Went to bed."

"Yes; but how can it be otherwise? Life is essentially commonplace," you say. Is it? Was it commonplace, think you, to the man who wrote these Song Offerings:

Thou hast made me endless, such is Thy pleasure. This frail vessel Thou emptiest again and again, and fillest it ever with fresh life.

This little flute of a reed Thou hast carried over hills and dales, and hast breathed through it melodies eternally new.

At the immortal touch of Thy hands my little heart loses its limits in joy and gives birth to utterance ineffable.

Thy infinite gifts come to me only on these very small hands of mine. Ages pass, and still Thou pourest, and still there is room to fill.

□ □

The same stream of life that runs through my veins night and day runs through the world and dances in rhythmic measures.

It is the same life that shoots in joy through the dust of the earth in numberless blades of grass and breaks into tumultuous waves of leaves and flowers.

It is the same life that is rocked in the ocean-cradle of birth and of death, in ebb and in flow.

I feel my limbs are made glorious by the touch of this world of life. And my pride is from the life-throb of ages dancing in my blood this moment.

□ □

Is it beyond thee to be glad with the gladness of this rhythm? to be tossed and lost and broken in the whirl of this fearful joy?

All things rush on, they stop not, they look not behind, no power can hold them back, they rush on.

Keeping steps with that restless, rapid music, seasons come dancing and pass away—colours, tunes, and perfumes pour in endless cascades in the abounding joy that scatters and gives up and dies every moment.

"But," you extenuate, "Rabindranath Tagore is an oriental mystic. Our practical occidental mind sees life more sanely."

Does it? And you might have added, "and expresses it more crudely." We cannot forget the profane catch word defining life that everybody was quoting a year ago. Some of us didn't quote it aloud, but we quoted it just the same. But is that really how life appears to you? If so, you ought not to be teaching children. Or, if you must teach them, for their sakes you ought to achieve another point of view.

How? Begin by accepting Emerson's invitation to see the sunrise:

"Come," he says, "and I will show you all Makes each day a festival."

THE FESTAL ATMOSPHERE

I wondered what was in the Seer's mind when he wrote that. In what sense could the vision of the sunrise transfigure a day? At last it occurred to me to see sunrises for awhile and find out. Try for yourself. You will find no two dawns alike. One morning the

light may be rosy, another morning it is golden, or silvery, or pale green, or purple. One morning there are no clouds; the next they crowd the sky. Sometimes they race; sometimes they float; sometimes they just rest, motionless, poised like vast fronds of sea moss in a breathless ocean of light. Yesterday morning

"The little clouds like scraps of wool Steeped in the light, were beautiful;"

this morning they were beautiful too, though as cold as the wing of a gray gull; and tomorrow morning they will be beautiful again, when they dapple the crystal floor of heaven with a glory as of drifted apple flowers. Some mornings the sun comes up fierce and white; his first glance is as keen as Jupiter's on a January night. Again the sun burns into view through purple mist, a great moon of lavender that becomes rose, and crimson, and scarlet fire.

It is the uniqueness of each dawn-pageant, the incredible beauty lavished upon a spectacle so swiftly passing to dissolution, that gives distinction to the day and flings upon it the festal mood. Each day is ushered in with a pomp befitting the triumphal entrance of a new king. Each is treated with peculiar and un-reproducible honors. The innumerable "morning exercises" of the Almighty have never been standardized.

Standardization is stagnation in the making. The human spirit is ordained to be an ever rising tide. The festal atmosphere disappears from life when the clear stream of your personality, —yourself at its best, alert, responsive, creative,—has been allowed to spread and sink into the dreary desert sand of

dead habit. Fight such absorption as you would death by freezing. Bestir yourself, flap your arms, run, shout, do anything rather than become cold, numb, sleepy with the sleep that means death.

PURPOSEFUL ACTIVITY

"Life," said Herbert Spencer, "is a series of changes, both simultaneous and successive, in correspondence with external coexistences and sequences." That jungling sentence is materialistic and therefore superficial, but it adds a philosopher's weight to the poet's word that only *life* makes life worth living. "A series of *changes*." That means think, feel, revise, improve something every day. Vary your opening exercises. Enrich the reading lesson. Make your arithmetic come alive. "In correspondence with external coexistences and sequences." That means keep in touch with Nature's calendar; step with the march of events; ask history to work by your side.

You might begin by setting up on your desk each morning the symbol of the day: Monday, Moon's day, the crescent; Tuesday, Tyr's day, his sword; Wednesday, Woden's day, his ring; Thursday, Thor's day, his hammer; Friday, Frigga's day, her distaff. How these might be used in language, in history, in literature, in the arts and crafts, to add meaning and wealth to the passing day and its work. They alone would enable the teacher, for a time, at least, to realize the mission of the festival as Emerson saw it, and

"The past restore, the day adorn
And make tomorrow a new morn."

Perhaps you can begin to see now why the SCHOOL ARTS MAGAZINE has always laid so much stress on symbolism,—the

zodiacal signs, flowers, animals, birds appropriate to each month; on the various holidays and festal days; on black-board calendars; on school flags, totems, and monograms; on the "Shrine of Beauty" for every schoolroom; on anything and everything that will help to enrich the content of the day and add to the significance of its tasks.

FINE ART AND CRAFTS ARE FRUITS

And another reason for emphasizing the festival spirit is that fine art and craft are possible to such a spirit only. Baldwin Brown claims that the play spirit is responsible for all art. Certainly the spirit of delight in what one is doing or has to do is responsible for the impulse to all art. The man whose days are completely reflected from the words "Got up. Went to work. Went to bed." does not produce anything but standardized goods. Fine art of any sort is to him as impossible as flying. Manual Training can be standardized; it has been. Drawing can be standardized; perhaps it ought to be. In the *mechanics* of anything, standardization is a step towards a larger freedom. But fine art and craft cannot be standardized. Fine art and craft work charged with design and irradiating beauty, appears only as the fruitage of a rich human spirit in happy action. When a man has a conviction that what he is doing is worth while, when he is sure he can achieve it, when he takes intense delight in the work of his own hands, then really fine work begins to appear.

The very breath of life for artists and craftsmen is the festal atmosphere. Bring it into your schoolroom. Behind all their activities beats a big, warm, glad heart. Liberate yours.

HIS IMPUDENCE, THE CROW

The Crow was selected as the November bird because of his exceptional ability as a harvester! Everybody knows the crow at sight. He is big and black and noisy. He ranges from the Arctic circle to the tropic of Cancer, and winters almost anywhere in the United States. He builds a bulky nest of sticks, lined with grapevine bark and grass, usually in a tree that a boy cannot shin easily, about thirty feet from the ground. The eggs, four to six, are generally bluish-green thickly marked with blots of brown. The European crow is called a daw, or a jackdaw. Ever read "The Jackdaw of Rhimes," by Thomas Ingolsby? If not, you have something to live for. "They canonized *him* by the name of *Jim Crow*." The rook, one always finds in English stories, is somewhat like the crow, but smaller. The raven, that Poe made immortal, is larger than the crow and has a more Northern range.

Crows are black thieves, of course. They delight in cornfields. But on the other hand they destroy grasshoppers, May beetles, cut-worms, and other injurious insects, by the cropful. If corn be tarred before planting crows will not touch it. Perhaps they dislike black! Their own black is no ordinary color; it glints blue and purple. Crows used to be white, according to Greek legend and the Canterbury Tales. Crows like crows. You seldom see one alone. Usually they appear in odd numbers, three, five, seven, etc. In the cold weather they roost nights in immense flocks, sometimes containing as many as 300,000, Mr. Rhoads says. By day they hold what Lowell calls their "windy caucusses" wherever they like,

cussing with caws anything in sight, especially an owl. Crows are not only great talkers but great walkers. They stride along like athletes. They are powerful and daring navigators, too. They fly to their feeding grounds in the teeth of a north-east gale with evident delight. They look ridiculous only when roosting on a dead limb, cawing excitedly. Then the way they hump themselves and pump up their hoarse salutations is enough to make a scarecrow laugh out loud.

Do you know Abby Churchill's "Birds in Literature"? There should be a copy in every school library, so that the children can find quotations about the crow, and all the other common birds.

THE HEKTOGRAPH PICTURE

The insert this month, *Our Christmas Tree*, reproduces a brush drawing by James Hall. How well those children walk! They must have had physical training of the right sort. How simply they are rendered. Every stroke of the brush is full of *intention*. Cut out the page, place it face down on your hektograph, and pull enough copies to supply your pupils. In coloring the picture leave the earth white. Make the rest Christmassy,—rich, dark green for the trees and the leggings of the little girl; bright red for her coat and the boy's cap, and the other parts in hues made by mingling the principal colors in various proportions. Lastly tuck in a purple shadow or two on the snow. The picture may be used as the basis for a story, or as a frontispiece in a Christmas booklet, or if it is beautifully colored it may be mounted and framed as a gift.

The Real Thing

A CHRISTMAS CELEBRATION BY PUPILS OF THE
BRIGHAM YOUNG UNIVERSITY TRAINING SCHOOL

By B. F. Larsen

Director of Art and Industrial Training, Provo, Utah



B. F. Larsen

ONLY a few school teachers dislike festal days or special occasions of any kind. I am inclined to believe that the work of such teachers becomes static. Their teaching is generally confined to fulfilling

the minimum requirements, and they object to any occasion which interferes with the dull monotony of their daily programs. They methodically develop the intellects of their pupils but do not feel the thrill of real life which characterizes the introduction of incidents which inspire sympathy and love.

There are many holidays in the school year which can be easily utilized as centers for the development of the feelings. Christmas affords rich opportunities in this direction. Unfortunately the school officers in some cities forbid mention of Christ or Christmas for fear of offending the non-believers. This prohibition may be just, but it deprives the school of a rare opportunity for moral teaching. Only yesterday I heard a citizen make this statement: "We have had two thousand years of Christianity without coming any nearer the Christian ideal, a common brother-

hood of all men." Will this ideal ever be realized? Never, until we divert some of our emphasis in teaching from the relation between child and subject to the relation between child and child.

In the Brigham Young University Training School, Christmas is the center of much joyous activity. The pupils make their own toys, and also supply their fathers, mothers, brothers, sisters and friends with presents. Last year we decided to enlarge our circle of friendship. Each teacher held a quiet consultation with her pupils. All agreed to institute a campaign of acquaintance with children who were in unfortunate financial circumstances. It was further agreed to distribute all of the left-over toys in our school toy shop to these poor children on Christmas morning.

The boys and girls entered their work with quiet dignity. Besides the construction of a great many splendid toys, they soon collected a long list of needy families for whom they had developed genuine friendship. We had the co-operation of the local religious leaders who furnished names and kept our plans secret. We recorded the location of the family home, the name and age of each child and the probable needs and desires of each member.

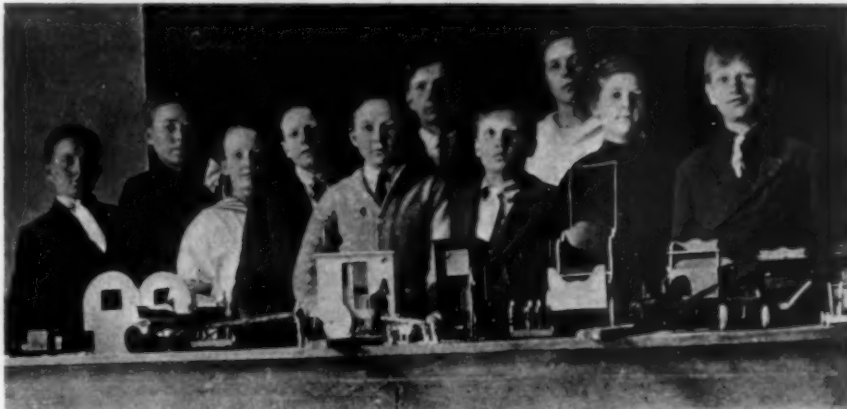
When the last day of our toy sale closed, we were astonished at the quan-



Examples of the furniture which astonished everybody not only by its quantity but by its quality.

tity of Christmas goods left on our shelves. Each child had been given the opportunity of purchasing his own goods at a very low price to help pay for materials. But all pupils were so anxious

to participate in the Christmas distribution that they guarded their toys with a sacred watchfulness in anticipation of that event. The local stores contributed wrapping paper and paper



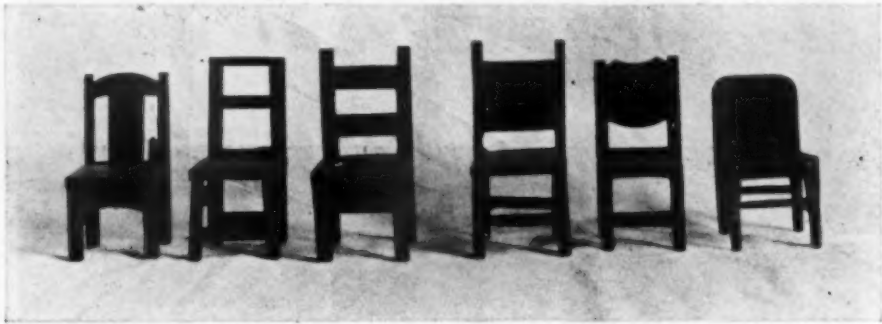
Throngs of happy children in Provo, Utah, making gifts and distributing them.

bags, and one department store gave a great many splendid dolls to send with our hand-made things. We did not solicit these but accepted them, knowing that they would gladden the homes we visited.

The children made hundreds of beautiful labels and seals for the occasion. A large committee was selected from the middle and upper grades. This committee carefully studied every

cold, the sleigh bells harmonized so gaily with the occasion, our mission carried a message of love, and we were lifted out of the common hum-drum-ness of regular school existence into a new heaven of joy.

At first we traveled all together but soon discovered the inadequacy of this procedure. So we separated into various groups, each of which had charge of a particular section of the city. We



A genuine motive stimulates design.

family on our list, labeling the articles for each child and then making a large family package on which were placed appropriate Christmas greetings.

Christmas morning dawned crisp and clear. The whole earth was clothed in a new coat of deep snow. When the teachers arrived at the school house, they were greeted with a large throng of happy children who were eager for the morning's ride. The seventh and eighth grade boys acted as committee on transportation. They arrived early with heavy teams and inviting bob-sleighs. How eagerly we entered them and how enthusiastically we commenced our early morning drive cannot be adequately described. The air was so pure and

tried to arrange our packages like the carrier arranges his mail to avoid unnecessary traveling. At each home the sleighs stopped. Two or three children ran to the door and knocked. The crowd in the sleighs awaited breathlessly, and when the door opened and the package was delivered they gave expression to the most hearty "Merry Christmas" ever heard in Provo. This usually brought the whole family to the door. Being rewarded with glimpses of gladdened children's faces and "God-bless you" from the tearful, widowed mother, we drove on with laughing and singing and hearts full of the spirit of Christmas.

We disbanded from the school house

steps and the children fairly ran to inform parents and friends concerning the wonderful experience of the day.

Besides the thrill of new life enjoyed by our boys and girls on Christmas morning, the following conditions were very apparent during the preparation for this event:

First:—There was a transition from the merely mechanical to the artistic in the child's attitude. His interest was centered in persons as well as in things.

Second:—The development of the feelings was given a place side by side with the development of the intellect.

Third:—There was a new socialization in the school as a whole. All grades participated, working together with one common purpose and forgetting grade distinction.

Fourth:—The school was brought into direct relationship to the community. The children discovered and supplied community needs and put forth their best efforts in a vicarious undertaking.

Fifth:—Genuine motive stimulated invention and the pupils did better drawing and better construction because they felt that the purpose for special effort was real.



Wohelo in The Schoolroom¹

By Alice Stowell Bishop

Supervisor of Drawing, New London, Conn.



Alice Stowell Bishop

WE were about to begin our stencil patterns and how I did long for some new way to apply them. We had stencilled curtains for the office the year before, and a table runner for the teacher's room was the only work we had in prospect. Just at this discouraging time one of the teachers came to me and asked if her circle of Camp Fire girls might make stencil designs for the borders of their ceremonial costumes. Needless to say, my consent was joyfully given and we started work at once, and with enthusiasm.

How the girls enjoyed it and how they worked.

One girl even smiled cheerfully as I sent her back to cut her design all over again for the sixth time. Each girl took the meaning of her Indian name and cut it into a pattern for a border.

The stencils were cut from drawing paper, as that was light enough in weight to allow for folding and cutting several figures at one time. Oak tag also proved a satisfactory paper for the larger designs and then shellac was applied on both sides and they were ready for use.

As we, unfortunately, had no work room, an appeal was made to the Principal who gave permission for the use

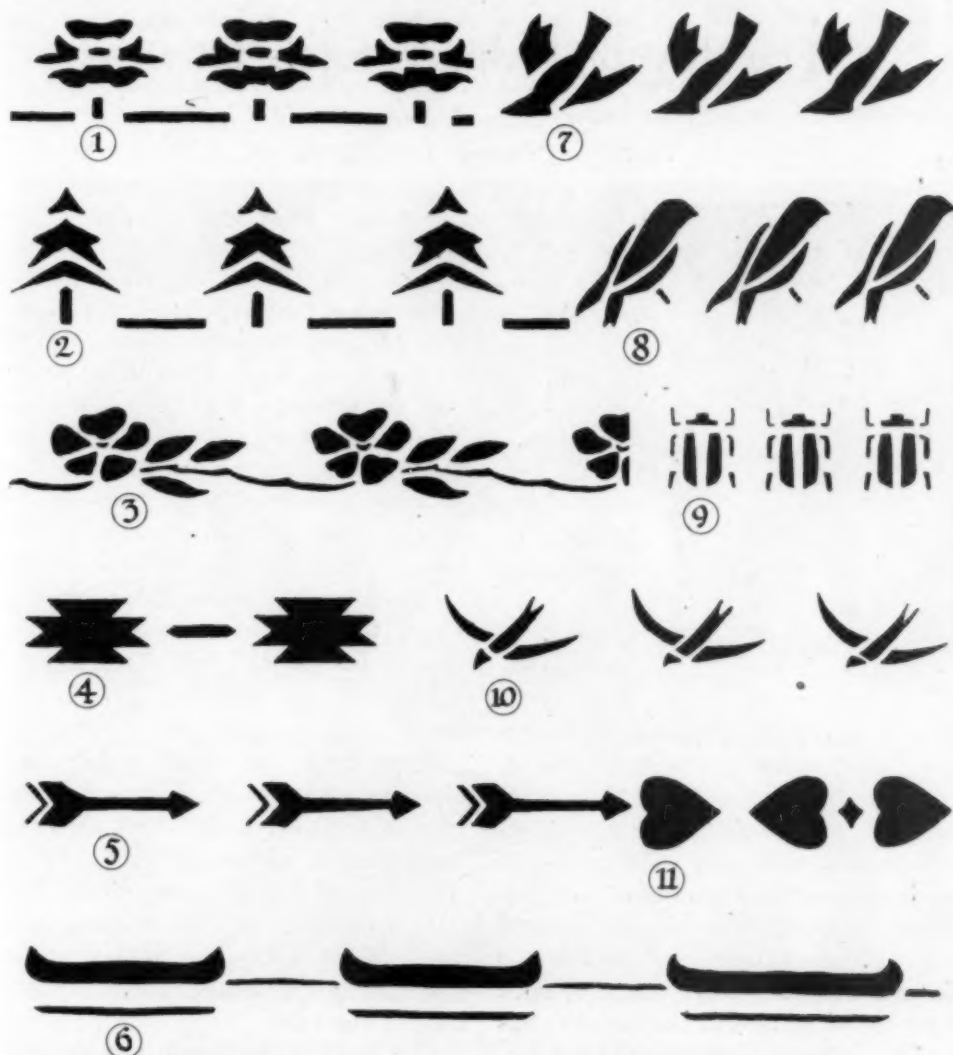
of a large storeroom where we could gleefully splash paint and shellac without meeting the disapproving looks of neat teachers.

The girls' costumes were of khaki with brown leather fringe around the bottom, so the borders were stencilled with burnt umber oil paint in the tone of the fringe or a trifle lighter.



Two of the Campfire girls and the costumes they made.
Rachel Russell—Opeechee: The robin.
Bernice Beebe—Wahta: The canoe.

¹Wohelo—watchword of Camp Fire Girls—composed of the first two letters of each word—Work—Health, and Love.



1. Teluta: Scarlet. Helen Vassar.

2. Katoya: The fragrance of the pines. Marion Liljenstein.

3. Laroka: Wild Rose. Alice Green.

4. Wabun-Annung: Morning star. Gertrude Mix.

5. Mahha: Arrow. Priscilla Billings.

6. Wahta: Canoe. Bernice Beebe.

7. Opeeche: Robin. Rachel Russell.

8. Wahcotta: Red Wing. Marion Harris.

9. Wahwahtasee: Firefly. Blanche Damon.

10. Hoolooa: Swiftmess. Stella Scroggie.

11. Soangetaha: Strongheart. Lucille Borges.

The stencil made a very effective finish to the costume and looked far better than we had hoped.

And, lastly, at Commencement one of the girls read an essay on "The Camp Fire Garment," the circle appeared in

their ceremonial costumes and sang the Camp Fire songs, making an interesting innovation in the usual routine. We felt that it was one of the most satisfactory problems we had attempted and a pleasant ending to the work of the year.

The Joy of Helping Each Other

By Flora B. Potter

Supervisor of Drawing, Johnstown, Pa.



Children love to make maps in relief.

story of a seventh grade grammar teacher's success. It is told in the hope that it may encourage somebody somewhere to persist in the effort to be of real service to boys and girls. To be able to participate in the interests of children, to lend a hand in making their world happier, to lead them a few steps farther into the kingdom of the mind, to open their hearts to receive the best life has to offer,—that is what teachers are for.

The secret of starting right lies in discovering something of vital interest. This teacher assumed that grammar school girls are interested in matters of dress, and proposed the making of beads of the right color for various costumes. The materials for beads could be used equally well for relief maps. The geography teacher needed some. The boys might make them.

R. William T. Harris used to say, "The essence of hell is isolation; of heaven, co-operation." Children in school may get a foretaste of either.

Here is the simple story of a

The first step was to procure the material. They bought a box of cornstarch, a cheap quality, and found it contained three cupfuls. To this we added the same amount of salt. Placed in a saucepan and mixed thoroughly, with enough water added to make it the consistency of cream, the mixture was put over a gas jet and brought to a boil. In a few moments it became spongy, so that it could be easily worked in the hands, like moist clay. Removed from the fire it tends to harden, but by adding water it may be kept moist and workable for several days.

Portions were now distributed to the pupils, and each girl after deciding on the size beads she would make, went industriously to work, making enough spheres for her string. As each bead took shape it was placed on a hat pin, to make an eye for threading. The boys used tablet backs as a foundation for their maps, carefully sketching the shape of the continent, and then working out the relief.

The time of one lesson was devoted to coloring the results. True, some of the girls' beads were too bright to be worn well with any of their dresses, and some of the boys' seas were of such intense blue that the boys themselves objected; but only actual personal experience teaches coloring. They learned their lesson.

After the modeling of these things, nearly every pupil had some material

left; and "just for fun" each modeled the animal that he knew best. What a circus parade resulted! An elephant, a monkey, rabbits, bears, and a pig. joyful thought! Why not have those grammar school children, with their gifted teacher, make them from cornstarch and salt? And, lo! there soon



When a child has a motive for modeling his animals almost come alive.

Nicely packed, they were sent to the Drawing Supervisor's desk as a Christmas gift. Bringing as they did, the joy and love of childhood, a richer gift could not have been given.

But that is not all. Soon after these lessons, a first year teacher in the building, was wondering where she could procure objects for her sandtable. A

appeared Eskimos (father, mother, Agoonas), bears, walruses, seals, dogs, sledges; and then Red Riding Hood, and the wolf; no end of possibilities, and such fun!

If objects made of this compound are put into a very hot oven and baked, the salt acts as a glaze, and the toys are far more serviceable in the sandtable.

Otherwise the damp sand tends to dissolve the salt, and the objects crumble.

With such accessions in the sandtable any drama is possible, and the joy of everybody is unbounded. Such happiness of the little ones in their play world brings even greater happiness to those who made it possible.

These children and their teacher

found the supreme satisfaction of rendering a service. Through this they became an essential factor in the school life and knew the keen delight of constructive art. The results took on a certain vitality and charm hitherto unattainable. For as Ralph Adams Cram says "Art is the revelation of the human soul, not a by-product of industrialism."



CHILDREN DOTE ON ELEPHANTS.

PERHAPS THE LOVE HAS SUBCONSCIOUS PRE-HISTORIC ROOTS. OF ALL THE BIG MAMMALS THE MASTODONS MAY HAVE BEEN THE LEAST TROUBLESOME

Our Toy Theatre

By Mabel B. Soper

Department of Art, State Normal School, Bridgewater, Mass.

THE story of the evolution of our Toy Theatre might be a suggestive one for those who are trying similar experiments. We began with a wooden grocery box, with paper scenery and figures. We have evolved, with the aid of the Manual Training department, one with a finished oak-fumed frame with proscenium arch, curtains that draw up and back on rings in the most approved fashion, and painted drops, and model figures and furniture.

The various experiments have been made by our students in the Normal Department alone or with children of the fifth grade of the Practice School. The photographs illustrate the results of such an experiment made by a group of Normal School students, who were asked by the Head of the English department to stage the Banquet Scene in Cedric's Hall in the story of *Ivanhoe*. Miss Frost and Miss Hazen invented the figures, which were modeled out of a salt and flour mixture upon wooden frames.

We have also modeled figures in plasticene on the same kind of wooden frames. These are not as attractive as the painted figures made of salt and flour dough, but are more easily made.

We have staged several scenes from the story of King Arthur as well as other scenes from *Ivanhoe*, notably the tournament. In every case the material has been worked out from the word pic-

tures and the pupils have learned more about the characters in the books they are reading, as well as more about construction, modeling and drawing. I was amused the other day when asking the children of the 5th grade, who were staging King Arthur, if the figure they were making was Guinevere, to be told by them. "No, she wasn't in that chapter" they were staging. They were making Lynette. We have used the figures, and settings many times as models to draw from.

DESCRIPTION FOR MAKING THE FIGURES

*By Miss Florence Frost and Miss Jane Hazen,
Class of 1915*

Making the frames:

In making the frame-work for the figures, the best material to use is $\frac{3}{8}$ " pine, because it is easily whittled and put together. Our figures measure $8\frac{1}{2}$ " high including the standard on which each rests. The height of the body and head is $4\frac{1}{4}$ "; the length of the legs $4\frac{3}{4}$ "; the arms $3\frac{1}{4}$ "; the standard for figures without robe trains $3\frac{1}{2}$ " long, 3" wide and $\frac{3}{8}$ " thick; for other figures with trains they measure $7\frac{1}{2}$ " long 3" wide $\frac{3}{8}$ " thick.

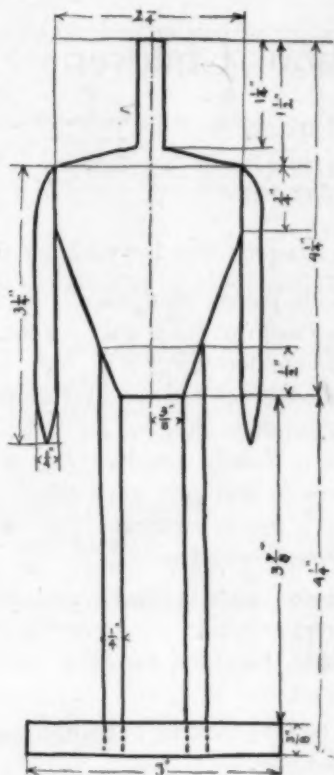
To construct the figures take a piece of wood $2" \times 4\frac{1}{4}"$; draw a center line through the center lengthwise; draw another line at right angles to the center line $1\frac{3}{4}"$ down from the top; place a dot on the vertical line $1\frac{1}{2}"$ down from the top and connect this point with the ends of the horizontal line, this forms the line of the shoulders; place dots on the top edge $\frac{1}{8}"$ each side of the center line and draw parallel lines from the dots to the shoulder line, this forms the frame for the head; from the horizontal center line measure down on each edge $\frac{3}{4}"$; connect



The miniature stage set for the banquet scene in Cedric's Hall. The lower plate shows the same figures differently grouped. In the banquet scene in Cedric's Hall, the following figures appear: Cedric, the Templar, Prior Aymer, Rowena, Elgitha, Oswald, Hundebert, Isaac the Jew, Ivanhoe a Pilgrim, Wamba the Jester, Gerth the Swineherd.

these points with points on the lower edge of the block $\frac{3}{8}$ " each side of the vertical center line, this forms the rest of the torso. Whittle down to the lines with a knife, or cut out with

a coping saw. Now the frame is ready for the arms and legs. The arms are made of wood whittled to $\frac{1}{4}$ " diameter and $3\frac{1}{4}$ " long. The upper end is cut slanting to fit against the



shoulder and to prevent angles in the outline; the lower end is whittled to a gentle sloping point for the hands.

The legs vary in construction according to their positions; for standing figures they are made the same as the arms, cut slanting at the top end to fit on the hips $\frac{1}{2}$ " up on the torso; the lower end of each leg is whittled to fit in a hole in the standard; these holes should be far enough apart to allow for the modeling of the feet, about a quarter of an inch each side of the hole makes proper allowance.

For sitting figures a joint is made at the knee by cutting off the wooden leg a little below the center and refastening the lower part at an angle to the upper; the upper part has to be fastened at right angles to the torso. For

either the standing or the sitting figures the length of the wooden sticks is the same.

To fasten the parts in place a $\frac{1}{2}$ " steel brad is used, two for each arm and leg. Sometimes it is advisable to make the fastenings more secure by binding the joints with copper wire. *Modeling the figures on the frames:*

For the salt and flour mixture, use equal parts of salt, flour, and water to make a stiff dough; if too sticky add a little more flour and salt. Considerable kneading improves the mixture as it makes it more *pliable*. The mixture cannot be kept long as it hardens. It must be mixed as needed.

To model the figures, moisten the frame in water; take a piece of dough, dip it in and out of water quickly and paste it on the frame. Cover the whole frame and mold into a characteristic shape of an unclothed figure. Keep it moist all the time by dampening the surface with wet fingers; this prevents the dough from cracking before the figure is completed and gives opportunity for improving the shapes.

For the garments, mould out the dough into a flat piece about $\frac{1}{2}$ " or more thick; cut out the shape of the garment as for one made in cloth; put the cut-out shape in place on the figure and model in the necessary details as the folds of the dress, etc. For modeling the details of the features of the face, hair, or of the clothing, use modeling tools, which may be easily whittled from wood. When the figure is moulded, bake it in a slow oven until it is thoroughly dried out. If the figures are baked too quickly they swell and scorch.

For heavily built figures, like the Pier in the photograph, it is necessary to add dough in layers, baking it after each layer is applied.

After the figures are baked they are colored with ordinary water colors. Do not use too much water when painting, which would moisten the figures again; but enough to spread the paint evenly.

Dishes may be modeled, baked and colored in the same way; but they do not require any frame work.

"THE PLAY'S THE THING"

Folk Dances for School Children

By Lida Siboni Hanson

Translator (with Laura Wolcott Goldsmith) of "Old Danish Folk Dances"
German - English Academy, Milwaukee, Wis.



Lida Siboni Hanson

THE following folk dances have been performed often, by children and grown up people, and have always called forth great joy and enthusiasm. Some of them I learned as a child directly from the peasants, when I visited them for their harvest festivals or other parties.

They are all described exactly as the peasants of Europe dance them, not modified or changed to conform to the ideas of gymnasium teachers. But many years of practical experience have taught me that no changing is necessary—the original folk dances are pure and sweet, full of life and feeling, and excellent as a means of developing body and limbs, as well as ear, eye, and sense of rhythm.

Some of these dances are well known in this country, but they are so excellent that I shall include them just the same, hoping that in this way they may reach somebody in some far off corner into which they have not as yet penetrated. Others, by far the greater number, I am confident, have never been danced in America except by my own classes.

FOLK DANCES FOR 1ST TO 3RD GRADES.

1. THE WALK (Swedish).

When once out for a walk I went, upon
a summer day,

When once out for a walk I went upon
a summer day,

I met a lovely maiden, she was so
young and gay, gay, gay,

I met a lovely maiden, she was so
young and gay.

2. She gave me her heart, and she gave
me her hand,

Together, together, we went across the
land.

3. The love that we felt when she gave
me her heart,

That love will last forever, till death us
doth part.



The Walk: Two positions.



WALKING STEP.

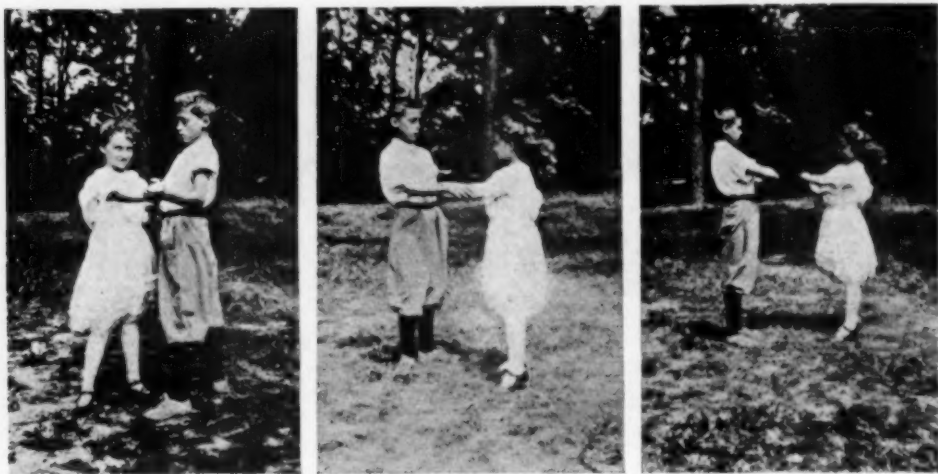
Position: Children in circle, holding hands; one person in the center.

The circle turns around to the left, the child inside to the right, with hands on hips. At 2 the child in center beckons to one in the circle, who follows him. At 1 of second verse those in center stop and face each other. At the first singing of the word "hand" they join right hands, at the second, left hands, so that their arms are crossed. At 2, one child in center draws his left, the other his right arm toward himself (Ill. 1), at 3 *vice versa*, (Ill. 2) and they continue to do this, each time the melody is marked by a star, until the end of the verse. This way arms are drawn in twice slowly, twice more quickly, then three times quite quickly; again twice slowly, three times rather quickly.

At 1 of third verse both go round to the right inside of the circle, still with crossed arms, which they lift and lower in time with the music. At 2 they stop, and the verse is finished the same as the second verse. At the end of the verse the child who was first in the center steps back in the circle, and the dance is repeated, the newcomer this time choosing a partner at 2 of first verse. The circle walks round to the left, always keeping time with the music, but stops in second and third verses at 2 until the end of the verse.

If the circle is big, two or more children may be in the center, each choosing a partner from the circle.

The main thing in this dance is to make the children in the center pull back their arms in time with the music. The dance is excellent for teaching rhythm.



The Shoemaker Dance: Three positions.



2. SHOEMAKER'S DANCE (DANISH)

Polka Step: Take one short, hopping step on each of the first three fourths of a four fourths measure, lady beginning with her right foot, gentleman with his left. Next measure lady begins with her left foot, gentleman with his right. Dance on toes. Do not

slide, as in the American dances, rather hop.

Usual dancing position, *i. e.*: gentleman puts his right arm around lady's waist, lady left hand on gentleman's shoulder, gentleman holds lady's right hand with own left (Ill. 1). If preferred, arm position (Ill. 2).

Begin with position shown in Ill. 3. At 1 revolve forearms quickly. At 2 the same, only the other way. ["Winding the thread."]

At 3 jerk elbows back vigorously twice. ("Pulling the thread"). At 4 clap hands three times. Repeat (1-4).

End dance with polka.

If possible, keep the dancing along the walls of the hall, one couple behind the other; this looks much prettier than if

some of the couples cross the hall, or the order of the couples is changed. Among the peasants, round dances are often danced thirty to forty times round the hall, without stopping or reversing; then, if the girl should complain of dizziness, the dancers may dance as many times again "the wrong way round," that is, reversing. But reversing now and then, as in American dances, is not seen.



Margaret Ely Webb and Her Pictures of Child-Life

By Bertha Niles

Concord, N. H.

ONCE upon a time a little family group of Americans, newly arrived in England, walked the quaint streets of the ancient town of Chester. Into the old cathedral they went, to take part in the service of Evensong. The youngest of the group, a little girl under two years of age, gazed and gazed at the wonders all about her. As she wriggled about to look back over her mother's shoulder, her eyes caught suddenly the full splendor of the great west window, its brilliant colors all ablaze with the late afternoon sunlight. And now her delight was past holding in,—with a gleeful gurgle she raised her voice in an ecstatic chant of:—"pretty, pretty, pretty, pretty!"—There was nothing for it but to carry her out as speedily as possible.

That, I believe, was the first public demonstration of that love of beauty which is now cropping out in the pages of such picture-books as have been illustrated for us by Margaret Ely Webb.

It matters not at all that that particular window is one that she would not now pick out to admire. (I saw her look at it, not long ago, and wonder how she ever could have liked it!); the point is that she evidently began very early to enjoy things vividly through her eyes, and that her enjoyment had to find expression.

Now what are some of the things that Miss Webb's eyes have enjoyed so much

that you can't help knowing it from her drawings? Children, of course, playing, working, sleeping; and children's treasures of all kinds, toys and books and pets, tame or wild,—not only because she loves children, but because she loves the very things they love. You should have seen the complete acorn tea-set that her fingers fashioned in the Maine woods, and that has always seemed to me one of her artistic masterpieces!

And that first violet of the year,—can you not feel that she would be as thrilled to find it? I should like to see you find a wild-flower of any region with which she is familiar, that she could not name, or at least tell some of "its tricks and its manners."

Do you know the exquisite little alleluia-flower?—or is it only the wood-sorrel to you?—Can you tell the leaves of the young tulip-tree from the sassafras *without tasting*? And if you were lost on the slopes of Dunkerry Beacon, of a summer's afternoon, would the unexpected discovery of a bit of bog-pimpernel, with its delicious shell-pink blossoms, so hearten your flagging footsteps that you could forget your weariness (and the Doones!) and tramp on cheerily to that one far-off farmhouse? If not, you could never have enjoyed so thoroughly as did Miss Webb that month of June when we scoured the English hedgerows and hillsides



MARGARET ELY WEBB.

together, just for the joy of a real acquaintance with the flowers and the birds that we had long known by name.

And as to drawing them,—this is what she says, when speaking of doing much of her work without models. "But I do like drawing flowers, twigs, and out-of-door things from the things themselves, the pattern and the lines of them are so marvelously beautiful and beyond anything one's pencil could achieve. I can't draw them from memory at all."

It may be interesting to note that Miss Webb attributes much of her pleasure in the close observation of growing things, to the simple botany lessons that began at the age of eight or nine with her mother, consisting largely of the drawing of leaf outlines, with descriptions. Later, a good deal later, in a summer class under J. Alden Weir, came the "careful drawings"¹ of flowers that Mr. Weir urged as of real value.

Miss Webb has a garden too, of course, and works off the fatigue of too many hours at her drawing-board by a vigorous raid on cut-worms, or by the sweeter task of gathering great fragrant bunches of flowers, for her mother or the neighbors. It is a garden friendly, too, not only to human neighbors, but to many a little wild creature whom the spreading town has driven just so far and no farther. Among these was the little brown bunny who chose her lawn to caper upon, and the pair of scarlet tanagers whose nestlings called for much of her time and attention.

And next to Nature, perhaps, among the things she has enjoyed, comes literature. One of a household where books have always been of absorbing interest, Miss Webb has grown up, naturally, in friendly intimacy with the best that has been written. History, fiction, folklore and legend, of all the ages and of many lands, together with the finest of poetry, old and new,—these have fused themselves into an atmosphere in which a naturally lively imagination could not fail to find wholesome stimulus.

From those first days at the Art League, when some of us were introduced by her, for the first time, to the enchanting possibilities of ancient sun-myths,—our instructor being given the title rôle while our parts were assigned us according to the quality of work we had up for criticism on that particular morning,—I have been repeatedly impressed with her matter-of-fact acquaintance with all manner of delightful personages, in history, mythology and legend. She knew what they looked like too, and how they were dressed. For did not those charcoal drawings of block-hands, on which we were laboring for fifteen or twenty hours a week, occasionally blossom out in charming marginal sketches of imaginary children,—of France, Germany or China, or perhaps mediæval England, but all unmistakably what they were meant to be, and very much alive! In charades or private theatricals now, happy are those who can capture Miss Webb's magical fingers, for conjuring

¹ These were done out-of-doors, wherever the flower or spray happened to grow, and we were not to grudge any amount of time put into the simple pencil outline, which was to be touched up finally with a delicate wash of color emphasizing strongly the center of interest.



NEW

From the things themselves, the patterns and the lines of them are so marvelously beautiful and beyond anything one's pencil could achieve. I cannot draw them from memory at all.

up a gala costume out of a painting apron and two or three bright colored odds and ends,—or for giving to some more serious part just the right flavor of antiquity to match its setting. It

is not all instinct. You may be sure there has been much serious study of historic costume, as well as of other forms of ornament. But, it has been so well and so thoroughly considered that

by this time it seems to come by intuition, and to be merely another evidence of really knowing the people about whom she has read.

These acquaintances in literature were no hap-hazard accumulation. Fortunately, the drawing instinct had shown itself at a very early age, and was reckoned with in far-seeing wisdom at home. Miss Webb believes that the picture-books that she loved counted a great deal. Indeed, as soon as her mother realized that the one thing she was going to do was to draw she made up her mind to see that the child's imagination got its proper food, and every sort of good imaginative literature and picture was quietly laid where she would stumble upon it. At twenty Miss Webb had read only two or three books that her mother had not chosen. A great deal of children's literature was forbidden because it was not good living,—or good writing, and sometimes again her mother would pick out bits or chapters from books as a whole quite over her head, to read to her.

And how did anyone know that the one thing she was going to do was to draw? I will quote Miss Webb: "Family tradition has it that I drew on everything in sight,—books, walls,—and failing a pencil, with a pin on my mother's prayer-book in church." When eight years old she was known to weep, in school, (alas!) when the drawing pencils were brought out, because they stood for the laborious drawing of orderly series of straight lines, horizontal, diagonal and perpendicular! But it was at this same period that a serious-minded schoolmate was driven to speaking out severely:—"Daisy Webb," she said,

"it would be better if you did your arithmetic instead of drawing all over your slate!"

To quote again, Miss Webb says: "The first time I remember really settling down to creating a work of art was when someone had shown me the drawings by a little daughter of William Dean Howells, who died when she was a little girl. She had been in Italy, and had filled a sketchbook with quaint little attempts in the manner of Botticelli and Pinturicchio, angels and saints,—original compositions. I wanted dreadfully to draw something, too, and I did, a whole portfolio of things which I gave to my father. But my imagination failed, and I had to descend to doing the lamp and match-box and kerosene-can, by the time I came to the end. Then I was nine. At ten or eleven I began to do my small brothers' portraits, always seating or standing my models with their backs turned squarely to me, to evade the difficulty of features. I amused myself all one lonely summer by making pictures for fairytales. The first drawing I undertook for the enjoyment of other people was a year or so later, when I did nothing but paper dolls, mostly in mediæval dress."

Next to the Howells' book, of which she still speaks as the most distinctly remembered of any, came "The Story without an End" with pictures by E. V. B. (Mrs. Eleanor Vere Boyle,—still illustrating). Of this Miss Webb writes: "Our rector's wife gave it me on my seventh birthday. It was the story and the pictures together that entranced me,—very highly colored and highly finished pictures of a child

to whom a violet leaf was a shelter, grass, a forest. I think all the elfin ideas I ever had came out of the text or the pictures. I still can't get over my desire to stick peacock feathers and vines in my looking-glass, which was the way 'The Child' treated his—all the use he had for it." (Only this week I heard from Miss Webb: "My new (old) mahogany mirror is in place over the studio chest of drawers, with a peacock feather to keep it company.")

T. Pym's "Pictures from the English Poets," and Flaxman's drawings for the *Illiad* and the *Odyssey* came in among her earliest teachers. These and "E. V. B." she loved and pored over. T. Pym she "copied and copied, and tried to imitate," and the pictures by Arthur Hughes in George MacDonald's "At the Back of the North Wind," Crane's "Decorative Illustration," and Pennell's "History of Illustration in Pen and Ink" are remembered gratefully. These, the books she loved before she was more than twelve or fourteen, seem to have had the most telling influence upon her taste and her style.

At thirteen she began her first regular drawing lessons, under a Miss Fenner and her sister, who both exhibited at the Academy. Some of her high school year's were broken by ill-health, so that much of her studying was done at home, and between whiles she was turned loose in the woods by herself, for days and days,—which, as she says, was one of the things that helped. At sixteen she began work at the Art Students' League of New York, but illness broke in upon that winter, and it was not until three years later that she was fairly

started at regular study at Cooper Union and later at the League.

The instructors who meant the most to her were John H. Twachtman and Kenyon Cox. The Composition Class, under Mr. Cox, was both illuminating and inspiring. And all this time the Metropolitan Museum of Art, the Public Library and the Philharmonic Concerts were as much a part of her student days as were the Art Students' League and Cooper Union.

It was during her second year at the League that, as she passed the bulletin-board, her eye fell upon an advertisement from the office of "The School Journal," wanting someone to design for them. Miss Webb candidly admits that at first impulse she "looked the other way." But the third day, seeing it still there she mentioned the fact to her mother, who urged her going at once to see the editor, Mr. Ossian Lang. Reluctantly she went, showed her sketches, and—was immediately engaged for the task. She was to make a design for a blackboard drawing every month, and sometimes there was opportunity for other designs.

"The School Journal" and "The Primary School" under the same management, gave her much good practice for the next four years, "printing my things," she says, "with a courage worthy of a better cause." To this work she attributes her first impetus toward the study of lettering. Mr. Kellogg, the publisher, sent for her one day, remarked that her lettering was very poor and suggested her buying a manual on the subject. This she did, a book of Mr. Strange's, and "began to improve." Certainly now the fasci-



Never pose a child; get him to act out the situation, making as many preliminary studies from as many points of view as possible.

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nating possibilities of design in good lettering are to her among the delights of her work.

So much for influences and training; now, how does she do it?

As you have already seen she began by *drawing*,—drawing for the pleasure of it, drawing to describe something definite, or drawing to entertain someone else,—but always drawing. Not that she set out consciously to be an illustrator, for she says:—"I never thought much about what I wanted to do—in the end,—I just did what I felt like doing,—I *drew*." She has drawn children until she has them at her fingertips. When a new idea is seething in her brain she is likely to pick up a bit of smooth manila paper, likely as not from around some parcel,—and swing in the chief, controlling lines of a composition. This she may carry on to considerable length, and then find some detail that needs to be verified from life. Then, armed with her sketch-book, off she goes to spend the afternoon with a family of children who are great friends and allies. And here comes in one piece of definite advice from Miss Webb: "Never *pose* a child: Get him to act out the situation, making as many preliminary studies from as many points of view as possible." And this is how she carries it out: "Posing sometimes is a wild and hilarious game. We romp about the house; sometimes all of them pose at once and I take the one that comes handiest. Also, sometimes I have to do things to spur them on. I got my sketch of the king's son bowing by bowing vigorously to F. K. and then getting him on his returning bow. Once when I tried to get them to sweep up the

floor they all sat down and watched me handle dust-pan and brush, with solemn attention. You will understand why most of my preparatory sketches are remarkable for what they do not express."

Fortunately for the success of these flying sketches, Miss Webb likes best drawing things in motion, "waves or babies." And yet she has the patience necessary to the working out satisfactorily of the drier problems of measurement and scale, so constantly needed in her work. I have seen her visiting a class of seventh grade children in the early stages of booklet-making. And she managed to fill them with such a conviction of its being *worth while* to give each margin its rightful character of proportion, that almost before they knew it they were absorbed in the new game. And when she confided to them that she knew several short-cuts through some of the difficulties, that she couldn't tell, because they would be of no real use to anyone who hadn't found them out for himself,—they evidently felt they were launched upon a voyage of discovery, and sailed valiantly forth to victory.

That spice of adventure, so dear to every child sooner or later, seems to have flavored all her work. Her theory as to choice of subjects is that "*little* children like best the kind of things that come within their experience, but it is not long before they *prefer* things out of it."

Has color any part in her work? Yes, indeed,—her sensitiveness to the delights of color could never be satisfied with continual thinking in black and white. True, there is room for great



Her theory as to choice of subjects is that little children like best the kind of things that come within their experience.

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INTER AMICOS DICERE SOLET

Back of all her drawings there is color.
You may not see it but she has seen it all
along and the black-and-white knows it.

beauty in the black-and-white as such, and it may be a fascinating problem to make one's decoration balance nicely with the type used on the printed page. Notice the clear play of lights and darks, not too heavy, nor yet blurred into a prosaic gray effect,—but the one bringing out and beautifying the other.

But as to color, some of the books are, now, frequently giving her a chance to touch in a suggestion of color such as children love to find. And you might be surprised to know how much care,

and how much restraint, goes into those color washes. But a line drawing is for line chiefly, according to Miss Webb's idea, and the color must know its place and keep it modestly.

In regard to preliminary sketches she writes: "It is a hobby of mine,—not often carried out, that studies for black and white line should be made in color, with light and dark indicated, that the right quality of line is more easily gotten. This for still-life and out-of-door details, not so much for things in motion."

Back of all her drawings, I maintain, there is color. You may not see it, but she has seen it all along, and the black-and-white knows it.

The first drawing that Miss Webb offered to "St. Nicholas" just before her acquaintance with "The School Journal" I think,—was rejected. The second, a little later, was accepted, and she thought she had reached the sum-





THE COMRADE

BY MARGARET ELY WEBB

The Child:

All day I wander, turning as I will
My steps by orchard, field and wooded hill,
And close my angel follows, tall and strong
and still.

The Angel, softly:

Some paths with pain pierce my feet
through and through
The other ways are happiest too, for you.

The Child:

The sunbeams dance along the grass-grown
way,
A purple finch sings on the topmost spray.
"Great Brother Bird, God's name be
praised to-day."

The Angel:

He says, if but your ears heard true,
Sing, Brother Child, and praise Him too.

The Child:

When tasks grow dreary, and the world cries
"Come,"
And flowers nod and flying insects hum,
To make him glad, I finish that last sum.

The Angel:

But bees and flowers, if you but knew,
In all their tasks are faithful too.

The Child:

When on the long, dark stairway I'm afraid,
His steady hand is on my shoulder laid;
I whistle loud to show I'm not dismayed.

The Angel

Who fears most can be bravest too;
There is no evil that shall conquer you.

The Child:

When all my thoughts dance round and
round to keep
Me wide-awake, his soft wing-feathers
sweep
Across my eyes, and I fall fast asleep.

The Angel smooths the coverlid and sits watching.

The Child, turning in his sleep:

What does he think of through the long
dark night
When firelight and candle die and stars are
shut from sight?

The Angel smiles.

mit of her ambitions. After that, one or more of her drawings would occasionally appear in *St. Nicholas*, or sometimes in the *Century*. More recently the bulk of her work has been for Newson & Co. or E. P. Dutton. The Aldine Readers many of you know already; and there are other books cropping up, here and there, all the time, with the same merry playfellows in them, or others of their kin.

With all this atmosphere of play, with all the dainty touch of fairy tale running through her drawings, there is another side of childhood that appeals to her very strongly. If you ever happened to stumble upon a little story, "The Leste Brethren" illustrated by Miss Webb, and written by her, too, for the *Churchman*, you would know what I mean. Only one who responds as readily as she does to the instinct of play could fully appreciate the pathos, felt in this story, of the childhood that knows no play.

But what do you think she likes to draw best of all?—Just after her declaration to me about the marvellous

beauty of out-of-door things, she remarked casually: "I'd rather draw angels than anything else."

If you want to know something of Miss Webb's idea of an angel,—and you cannot know her work thoroughly until you do,—you can probably find it nowhere better than in a book called "The House of Prayer,"² by Miss Florence Converse. In that we have a fortunate instance of an author and an illustrator so absolutely congenial that it is difficult to think of text and pictures as not from the same hand. And I am very sure that if she had cared for nothing but the play side of childhood, Miss Webb would never have been able to picture the kind of angel that is found in "The House of Prayer," and in a drawing that goes with some verses of her own called "The Comrade." Indeed, I am much inclined to think that her merry playing children, her friendly fairies and her bits of glad Nature have all gained something from her keen realization of those more solemn beauties of spiritual things, to which all true childhood is rightly so responsive.

² Published by J. M. Dent & Co., London.



WHAT THE LEADERS ARE DOING

Good Ideas from Everywhere¹

ART IS THE LIGHT TO LIGHTEN
THE DARKNESS OF MERE ACTIVITY

Ralph Adams Cram

THREE FESTIVALS are coming: Thanksgiving, Christmas and New Years. Children enjoy them all, and will do good work for them all, if happily directed. Good work cannot be produced in a hurry. The wise teacher will therefore "Shop Early." To help her the SCHOOL ARTS MAGAZINE offers this month suggestions for Thanksgiving, Christmas and New Years projects, most of which cannot be well carried out at short notice. The December Number, while being devoted largely to the January work in Pictorial Drawing, will contain additional suggestions for Christmas,—decorations, labels, gift cards,—which can be produced to advantage a day or two before they are required.

In the Kindergarten²

"From every little face in all the world, the Christ child smiles on us this Christmas day."

FORESIGHT is a safeguard against overstimulation and hurry in the kindergarten.

Therefore the wise kindergartner will have her Christmas work planned and her material at hand when she turns the sheet of her calendar which ushers in December. It is always a happy month for children, but it should not be a season of over excitement. It behooves us to remember that there may be a heavily laden tree in the home and Sunday School as well as in the kindergarten and that Christmas is a day of noble memory and not a time for display. We may counteract the material side, and develop the spiritual side by a wise

choice of songs, stories and pictures. But because it is a season of loving and giving the little ones must make their gifts.

CHRISTMAS THINGS. These should be simple enough to allow of joy in the making,

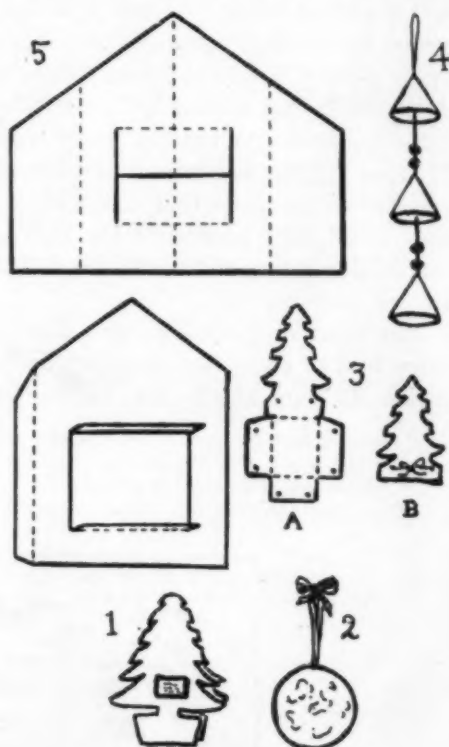


PLATE I. Some kindergarten projects.

¹ The Editor invites contributions to this Department. Brief accounts of successful projects accomplished, with samples of pupils' work will be promptly acknowledged and if published will be paid for in cash. Send them addressed—The Editor, SCHOOL ARTS MAGAZINE, 120 Boylston St., Boston, Mass.

² In charge of the Boston Froebel Club. Address Mrs. Susan S. Harriman, 19 Harvard St., Brookline, Mass.

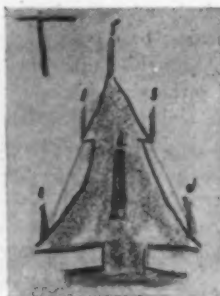


PLATE II. Various kinds of drawings by little people: (1) A Bonfire. By Leander Davis, III, Idaho Falls, Idaho. (2) A prize ear of corn. By Helen Shannon, Lewiston, Montana. (3) Pumpkinseed fairies and their home. First Grade, Johnstown, Pa. (4) A wild turkey. Johnstown, Pa. (5) The T page from an alphabet booklet. First Grade, Newark, N. J.

and with careful choice of materials and colors may be tasteful.

TREE CALENDARS. Since the tree symbolizes Christmas, the children will enjoy making a tree calendar. Cut the tree on a double fold which will allow it to stand. Color the tub red, and paste a calendar on the green tree.

PINBALLS. Small ribbon bolts make a good foundation for pinballs. The sides may be covered by circles of pretty wall paper or be decorated with parquetry. A ribbon is tied around the bolt and through this pins are inserted at half inch spaces, the heads protruding a half inch.

TREE BOXES. A box for nuts, or a larger one for pins may be made as shown in the illustration (3 A and B). White paper is used, the tree being colored green, and the sides held in place by gold cord. SPRINGFIELD.

BELLS. Children enjoy repetition in handwork as well as in story. The first attempt along any line is fraught with difficulty but later ones bring skill and joy. This is illustrated in the making of many links for silver and gold chains for the tree.

The illustrations include a very simple decoration for the tips of branches. Two-inch circles of silver paper are cut in halves. The ends of the straight sides are lapped and pasted to form bells and these are strung on heavy worsted. The silver bells alternated with cranberries give an effective result. V. T.

TOY SHOPS. A visit to a toy shop is often a feature of the Christmas program. On returning to the kindergarten the children will enjoy making a little shop. A six-inch square of rather heavy paper is folded in halves and the child cuts a roof line at any angle. Two vertical cuts, not too far apart, joined by a horizontal cut gives a window by bending the paper to form a shutter above and a shelf below. The sides of the paper are bent back allowing the shop to stand firmly. V. T.

GIFT HOLDERS. The first mothers' meeting offers many problems, since the mothers are strangers to the kindergartner and to each other. They are more at home if allowed to use their hands. An afternoon can be happily spent making lace bags or stockings to be hung

on the tree after being filled with candy. The best result will be a desire to come again.

In Primary Grades

MAKING things appropriate to Thanksgiving, Christmas and New Year's, each in due order, and in view of the limitations of little children, should be supplemented with drawing pictures appropriate to the season.

NOVEMBER PICTURES will be suggested by the trees with their tattered garments, soon to be all blown away, and the trees that no winter wind can strip; by harvesting and the results of it; by preparations for the long, cold days, by both man and the animals; by the harvest and Thanksgiving stories; and by anticipated joys of the great festivals themselves. Plate II reproduces five drawings by primary children. The bonfire was in watercolor. In the original, the glow of light in the faces was noteworthy. The ear of corn was in pencil with a wash of watercolor over all but the foreground. A touch of imagination accounts for the unique charm of the pumpkin, the home of the Pumpkinseeds, a race of little gnomes who by magic get gold good to eat out of the dark earth. The turkey is typical of the many possible silhouettes in ink. The tree is a page from an alphabet book in crayon. Hiawatha always figures in the autumn work. Plate IV contains good sketches in crayon by primary children, (Springfield, Mass.) representative of the kind of work to be aimed for,—simple, well informed, well drawn.

TABLEAUX may be worked out full size and alive, or small size upon the sand-table, as shown in Plate III from Springfield, Mass., where C. Edward Newell is Director of Drawing. The village in Holland was built and arranged by third grade children. The material is mostly paper and card. Fourth grade children made the Pilgrims going to church. The effect is astonishingly realistic,—gray sky, deep snow, cold weather, untamed wilderness. "The First Thanksgiving" came from a first grade, using paper, wood, and plasticine.

DESIGN during the month should be the outgrowth of other projects. The Indians will have to have ornaments on their clothing, wigwams, and implements; the Thanksgiving



PLATE III. Children never tire of creating pictures in three dimensions upon the sand-table.



PLATE IV. Hiawatha sketches and some designs suggested by the Hiawatha atmosphere.

things will be better with an appropriate symbol here and there; the folder in which the Hiawatha work is kept will be prettier with a border along the upper edge of the cover. De-

sign in connection with costume is shown in the upper part of Plate V. This excellent work comes from Newark, N. J., where Hugo B. Froehlich is Director of Art and Craft Instruc-

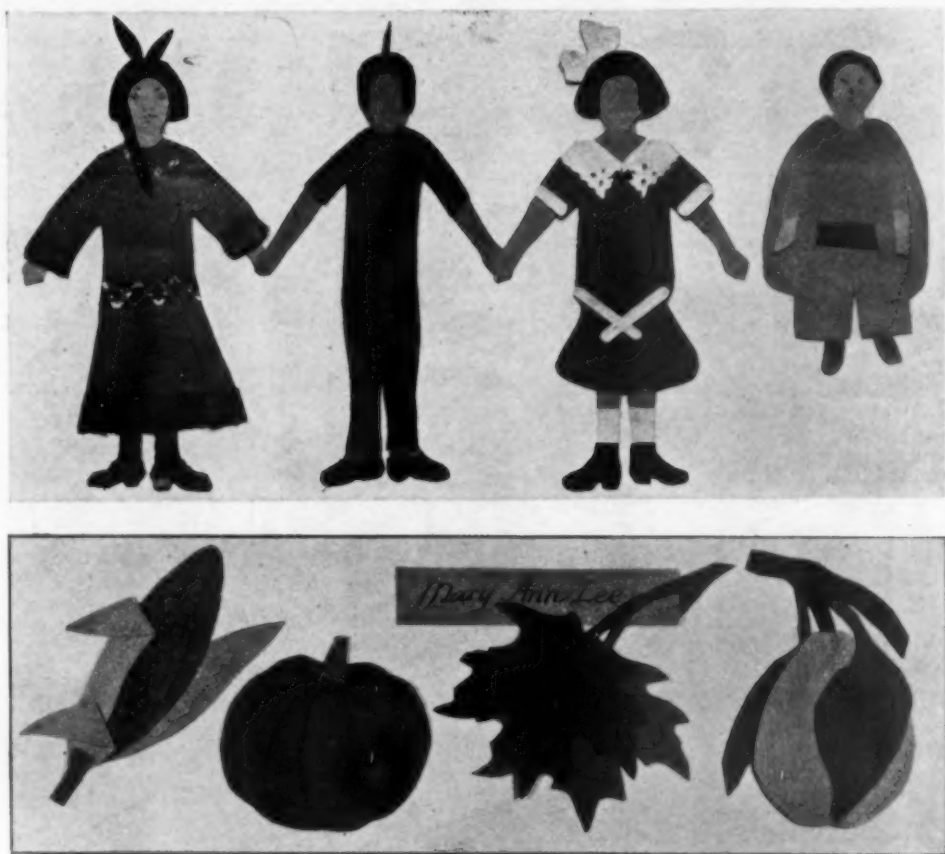


PLATE V. Fascinating projects in paper cutting by primary children.

tion. The figures are made from colored papers, by cutting and pasting. Plate IV shows a good Hiawatha border made by children under the direction of Katherine M. Rhoda of McPherson, Kansas. Miss Rhoda sends also the maple leaf calendars. Any leaf chosen by the children might be substituted. Calendars should be made early. The first in place is likely to hold its position. Gift calendars become a drug in the market after Christmas. Plate V shows also some novel and effective place cards made from colored papers, by pupils under the direction of Rosa B. Griffith, Supervisor of Drawing, Terre Haute, Indiana. The name is written on a card grouped with the favor as shown with the maple leaves.

In Rural Schools

MISS LANE'S outline of work for December continues the lessons which appeared in the September and October numbers.

ART LESSON XI—1st week in December.

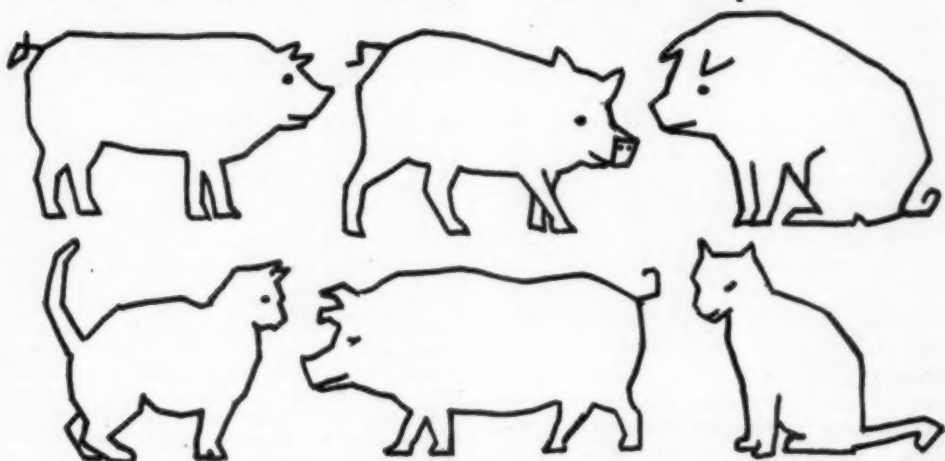
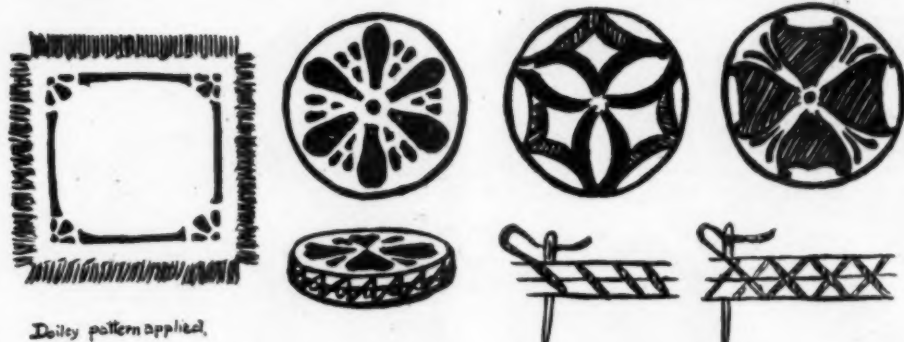
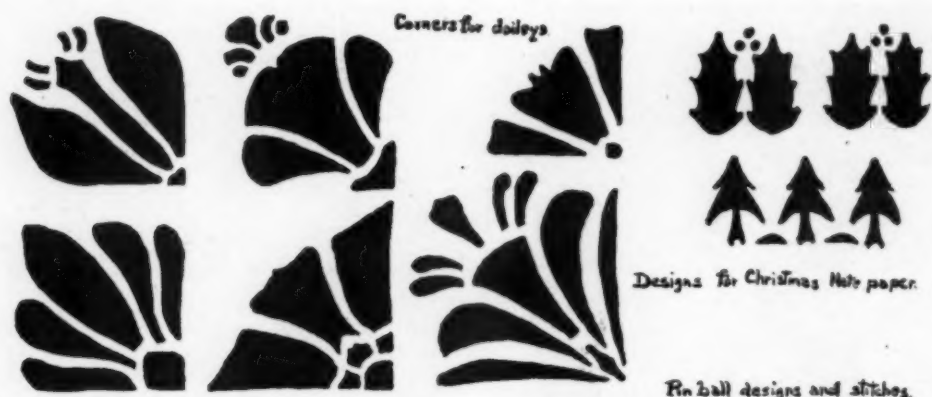
Groups: Grades IV to VIII. See special work for grades 1-3.

Subject: A stenciled doiley to be used as a Christmas gift. See Plate VI.

Aim: To apply principles of repetition and variation, to teach principle of growth as seen in a floral motif, also technical points necessary for good stencil patterns.

Materials: 1st, pieces of tough manila paper or of drawing paper from which to cut stencil. 2nd, soft pencils. 3rd, sharp knives. 4th, cardboard (piece of an old box) upon which to cut the stencils.

Method: Review point of varied spacing. Develop idea of growth by studying flower pictures. Note that



Animal drawings simplified for sewing cards,
outlines made as continuous as possible, eyes filled
in with crayon.

in the top view of most flowers the growth is radial, whereas in side view it is from the base.

Choose the view which you wish and make the lines of growth consistent with it.

Consider especial points for the making of a good stencil. 1st, make openings large enough to be cut with ease. 2nd, the bridges, i. e., spaces between openings must be strong enough to withstand the wear of the brush and not break. 3rd, there must be no unattached points protruding into open spaces, lest the brush may slip under and spoil the design.

Corner designs are suggested for this project. When the child has drawn one half of the design, he should learn to fold the paper, rub his thumb nail across the back of the half upon which he has drawn, pressing firmly, thus transferring the design faintly. He can then open the paper and trace over the faint lines on the second side with his lead pencil.

When a good design has been secured, have him cut it with a knife upon the cardboard.

SPECIAL WORK FOR GRADES 1-3

As the problem outlined above is quite difficult and the teacher is likely to find her hands full with its teaching, simple Christmas occupations can well be provided for the younger children.

Group: Grades I-III.

Subject: The decoration of Christmas cards and Christmas note paper and making of tree or room decorations.

Aim: The diffusion of Christmas joy through sharing.

Materials: 1st, pictures of Santa Claus, holly sprays, Christmas trees, etc., cut from advertisements in magazines and catalogues. 2nd, note paper or little stiff cards. 3rd, drawing paper and crayons. 4th, pieces of colored wrapping paper from the stores. 5th, scissors. 6th, paste.

Only part of these materials are necessary if but one or two of these projects are tried.

Making Christmas Cards: Have the little folks (under the care of an older child) cut Christmas pictures from advertisements and mount them neatly to make little cards to give to their friends.

Decorating note paper for the Christmas invitations to home folks: Children draw around a pattern and color with crayons little pine trees, singly, in groups or rows across the top of note paper which shall be used for writing invitations, or they cut and color trees on drawing paper, pasting them onto note paper.

CRAFT LESSON XI. 1st week in December.

Group: I.

Subject: Pig "scratch my back" match scratchers for Christmas gifts.

Materials: 1st, Blank cards upon which are traced pictures of pigs; 2nd, needles and Sans silk. 3rd, crayons to color in figures. 4th, sandpaper.

Method: Have little children sew these outlines, color them in, then paste or sew a piece of sand paper on the back of the card. Provide it with a loop by which it can be hung. This makes a nice gift for father.

Group: II.

The boys will need the December lessons to finish projects begun with wood in November.

Group: III.

Subject: A pinball with embroidered or stenciled design.

Aim: To review idea of rosette and teach a new fancy stitch.

Materials: Two circles of linen, mercerised cotton or plain gingham $3\frac{3}{4}$ " in diameter. Two circles of cardboard $2\frac{1}{4}$ " in diameter. A little Sans silk and needles.

Method: Let the girls choose whether they will embroider or stencil a little rosette upon one or both sides of their pin ball. It is quite possible that some of the rosette ideas developed for the spelling book covers may be adapted here.

The embroidery may be done with satin or outline stitch. For directions for stenciling see the following art lesson.

When the design has been applied, catch each cloth over one of the cardboards. Next sew the two together with Sans silk, using the overhanding stitch, done large. A second time around in the opposite direction may add another slant stitch, or by turning the needle at an angle a straight stitch.

Place the pins between the cardboards and so as to emphasize the design.

This is a convenient little pin ball for father to carry in his pocket.

ART LESSON XII. 2nd week in December

Group: Grades IV to VIII.

Subject: Application of stencil patterns to canvas doiley.

Aim: To teach the child to stencil neatly.

Materials: 1st, squares of interlining canvas about $12" \times 12"$ in ecru, tan or gray. (A coarse piece is just as artistic as that which is finer, while the cost is very little.) 2nd, a stack of old newspapers. 3rd, thumb tacks or pins. 4th, any of the following groups of materials: oil paint, turpentine, stiff brush and a little dish or tin can cover; easy dyes, a little dish, and stiff brush; water color paints with soft brushes, wax crayons and flat iron.

Method: Allow for a one inch fringe all around. Plan the placing of the stencil from one half of an inch to one inch within this.

Place a pad of newspapers on the desk, pin the canvas firmly to it, then pin the stencil (which was cut last week) onto the canvas.

Now proceed according to the medium chosen.

With oil paints, squeeze out some paint into the dish, mix with a little turpentine, fill the brush, wipe out as much as possible over edge of dish, then tap gently with the brush through the openings in the pattern.

With easy dyes, mix in a little dish and proceed as described above.

With watercolor, mix as dry as possible, then use a soft brush.

With wax crayons, rub the crayon through the openings. Then remove stencil laying a white paper over the design; set it with a hot iron.

CRAFT LESSON XII. Second week in December

Group: I.

Subject: Sewing card blotters.

Materials: Card and sewings materials, squares of blotting paper $\frac{1}{4}"$ larger all around than cards. Ribbon or Sans silk to tie blotters to cards.

Aim: The using of sewing card idea (which leads naturally to other forms of sewing) in a form practical for gift making. The development of Christmas joy through making and giving.

Method: The picture on the card may be a pussy, hen, or rabbit, if the child desires, or it may be a Christmas tree, a star, or other seasonal idea made very simple.

In case the teacher has time to conduct this work herself, she may get Madonna pictures and have the children paste them on blotters while she tells the stories of the artist or of the first Christmas and the baby in the picture. Cheap post cards sometimes give copies of the works of the best artists, or one-half cent Perry pictures of the Christ child and His mother may be used.

Group: II.

The boys will have plenty of work in finishing the gifts already begun. Get from a paint store cans of brownish red, yellow, blue, and black stain. Mix these with turpentine to produce soft grays, warm browns, or gray greens for staining the pieces made. When the stain is dry, have them rub the surface with a soft wax made by melting beeswax and turpentine together. This finish is inexpensive and will enhance the beauty of the work.

Group: III.

The girls may well take this time to fringe and overcast the edges of all of the doileys which were stenciled by the children during the last art lesson. They are usually willing to do this for the boys as the boys will return the courtesy by sharpening their knives or helping them cut the stencils.

ART LESSON XIII. Third Week in December

Group: Entire school.

Subject: Cover for a Christmas booklet.

Aim: Review of art principles developed in making book covers.

Materials: Those for ordinary drawing lesson.

Method: (It is probable that these last lessons may be needed for the finishing of work already begun. That depends upon how much time the children put upon this work at noons, recesses and odd times.)

Let children choose a Christmas motif, as the Christmas tree, a spray of holly, holly leaves, the bulging stocking, a Christmas toy, etc., cut a little pattern and arrange as a repeating border.

Pictures collected from advertisements or magazines will furnish suggestions of form, or a toy may be brought, a row of stockings stuffed and hung for the children to draw. It is usually best not to let them try a panel with a realistic picture. Such things are delightful as expressions of the child's ideas, but do not come under the head of decorative art, nor are they appropriate for book cover designs. The book cover is the front door to the book. It is not good taste to hang pictures upon the front door, though artists who can use the laws of proportion, spacing, etc., are sometimes allowed to make bronze doors to great buildings, using figures and landscapes.

CRAFT LESSON XIII. Third week in December

Group: I.

Subject: Paper chains for Christmas decorations.

Aim: To make trimmings for the school or home tree or to decorate the room.

Materials: Colored wrapping paper, paste, scissors.

Method: Third grade children cut from two colors of wrapping paper, links 1" x 4" for chains, as pink and brown, green and red, etc. The younger ones paste these, alternating the colors.

The best paste is library paste bought in jars or tubes. If you cannot get this, make some by cooking flour with water, or use starch left over from wash day at home. The home made pastes will not keep more than a few days, however. Five cents worth of gum tragacanth flakes soaked in water, with a few drops of oil of cloves added will keep indefinitely.

Group: II. The boys are still working.

Group: III. The girls may well take this time to finish work already begun or to duplicate some gift, varying the design.

ART LESSON XIV. Fourth week in December

Group: Entire school.

Subject: Christmas booklet begun last week.

Aim: Christmas joy, a correlation with writing and literature work.

Materials: Covers begun last week. Crayons, samples of lettering collected in November.

Method: The children may letter on this booklet cover some title as Poems, Christmas, My Favorite Christmas Poems, etc.

Within this book may be placed copies of the child's favorite Christmas poem or poems, chosen in literature class and copied during the writing lesson.

Tie it with cords made by twisting San silk.

CRAFT LESSON. Fourth week in December

In case there is time to get in a fourth lesson it will doubtless be needed for the finishing of projects already begun.

In Grammar Grades

OCTOBER'S magazine gave a long list of constructive problems, classified by grades, and several pages of illustrations of objects in wood and metal, all recommended by supervisors in large cities, for November and December work. The space this month is devoted to exhibits of good work in paper and card.

INDIVIDUAL CALENDARS. The calendar is an increasingly popular problem. The pads are inexpensive, and the designing of a suitable mount is thoroughly educational. Certain fundamental principles are more widely appreciated and applied each year:

(1) The decoration must be appropriate to all the months, if the year's calendar is on the one mount.

(2) The pad and the mount must exemplify good space relation, harmonious color, and consistent character in technique.

The key to the appropriate decoration is symbolism. The passing of time, of life itself, has become associated with the heavenly

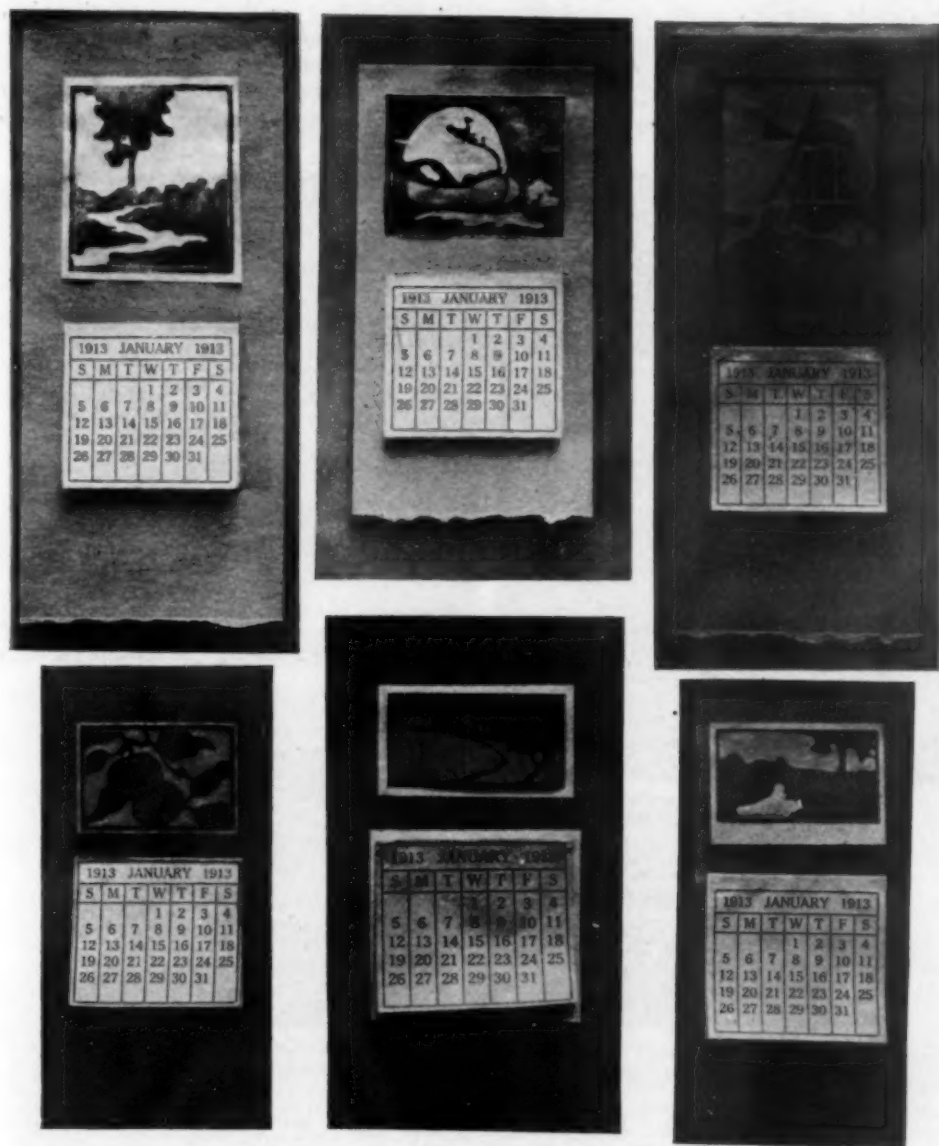


PLATE VII. Perhaps the children who produced these calendars weren't proud of them! They almost worshipped the work of their own hands.

bodies, the hourglass, the clock, with endless frets, running water, flying wings, sailing ships, grinding mills, fleeting clouds; with a road to the journey's end, a view into the sunset, a following of the gleam, a quest for the unattain-

able. Some of the best individual calendars made anywhere last year were made in Springfield, Mass., under the direction of Mr. Newell. Six of these are reproduced as Plate VII. The decorative pictures were drawn, engraved and

printed in color by ninth grade children. Notice the consistent boldness of line throughout pad and decoration. Plate VIII shows two other individual calendars. That with the landscape was made by a fourth grade girl,

the school does not maintain a printing plant of its own. Out of several sent to the Magazine last year, that shown at the left, Plate VIII, has been selected for reproduction, because of its school advertising value. The decorative

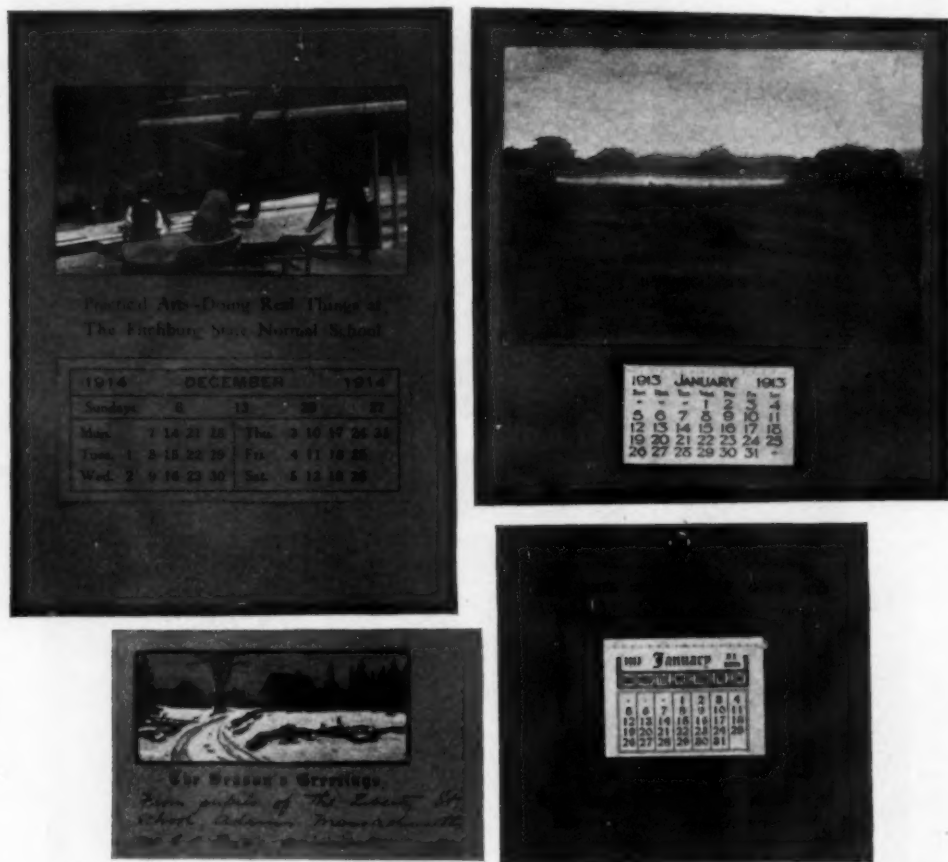


PLATE VIII. Designs for useful things by grammar school children.

Upper Roxboro, Philadelphia. In the original the color of the landscape is beautiful enough to give pleasure every day in the year. The one below it is by a sixth grade girl, New London, Conn. The corner ornaments, winged hearts, save the design from being commonplace.

SCHOOL CALENDARS. The school calendar once started becomes an annual project of ever increasing value educationally, even if

photographs, hand-colored, were taken from pupils at their work. Such calendars offer limitless possibilities. This calendar was designed and made by pupils under the supervision of Willis B. Anthony, Director of Practical Arts. The steps in making a school calendar are as follows:

(1) Decide upon the elements to be utilized; the pad, the character of the ornamental details,—something especially appropriate to the particular school.

- (2) Discuss proportions and general character of the whole.
- (3) Have all pupils make preliminary sketches.
- (4) Select the best and work them up with care.
- (5) From among these select, by vote of the school, the best.
- (6) Have the accepted design redrawn in jet black

SCHOOL POST CARDS. The process of producing a greeting card is practically the same. That shown in the lower part of Plate VIII, comes from Adams, Mass., where for years an annual greeting of some kind has been made for distribution by school children. Other

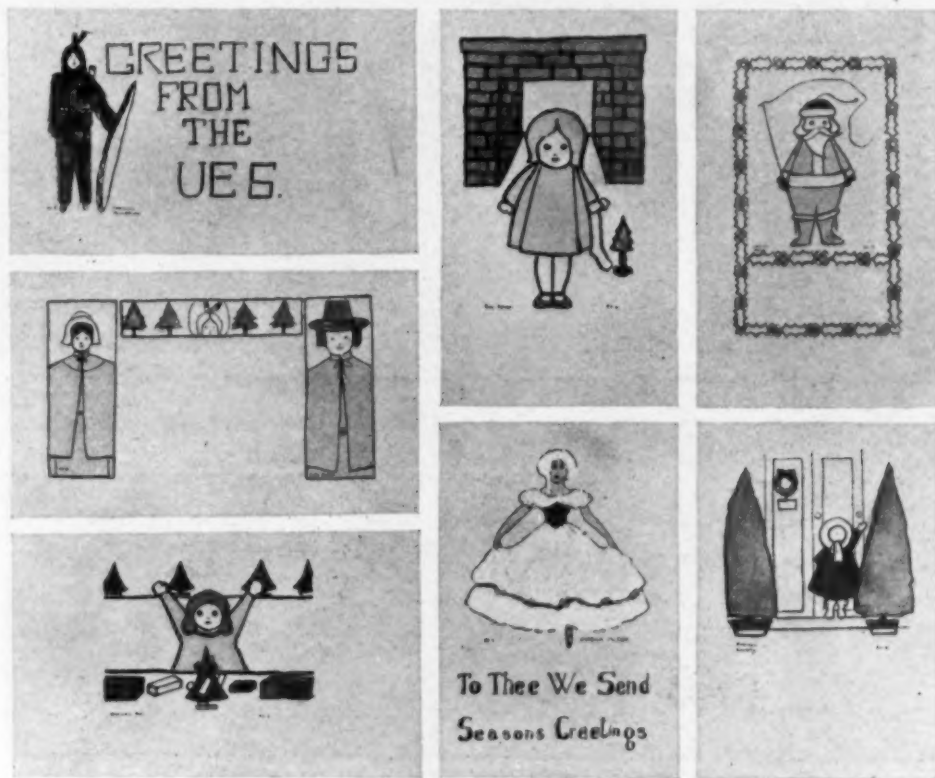


PLATE IX. Hand-colored post cards by well instructed Chicago children.

India ink for reproduction by line plate. If an effect in grays is desired produce it by means of lines or dots. Every touch must be black. The drawing should be full size or larger.

(7) Any photo-engraving company will make the plate, type high, for ten cents a square inch, measuring the finished plate.

(8) Any local printer will print from this plate in any color ink or any stock furnished, at a reasonable price, to help the children.

(9) The printed designs may now be hand-colored in water color or crayon, according to directions.

(10) The pads may now be pasted in position, the cord for hanging may be added, and the calendars distributed to the children for gifts or for sale.

cards, for Thanksgiving and Christmas, are shown in Plate IX. These were designed, printed, and colored by pupils of the Elementary School, Chicago University. They show, among other things, the practical working out of the method of elementary figure drawing as described by Miss Whittier and Miss Clark in another department of this Magazine. Still others are to be seen in Plate X. That in the lower left corner was designed and drawn by Flora B. Potter, Director of Art Instruction, Johnstown, Pa., and colored by a grammar



PLATE X. Christmas greetings are ideal problems for involving all a pupil knows.

school pupil. That at the right is by a pupil of the well known Sanford School, Redding Ridge, Conn.

GIFT CARDS. Cards to accompany gifts offer good opportunities for decorative design. The card may be made a school problem and

worked out like the post card, or it may be an individual problem. One such card, by Emily Fowler, Danvers, Mass., is shown in the middle of Plate X.

the pupils in the Elementary Grades, State Normal School, Salem, Mass. The designs were planned by the children under supervision of Mr. Whitney, Head of the Art Department,

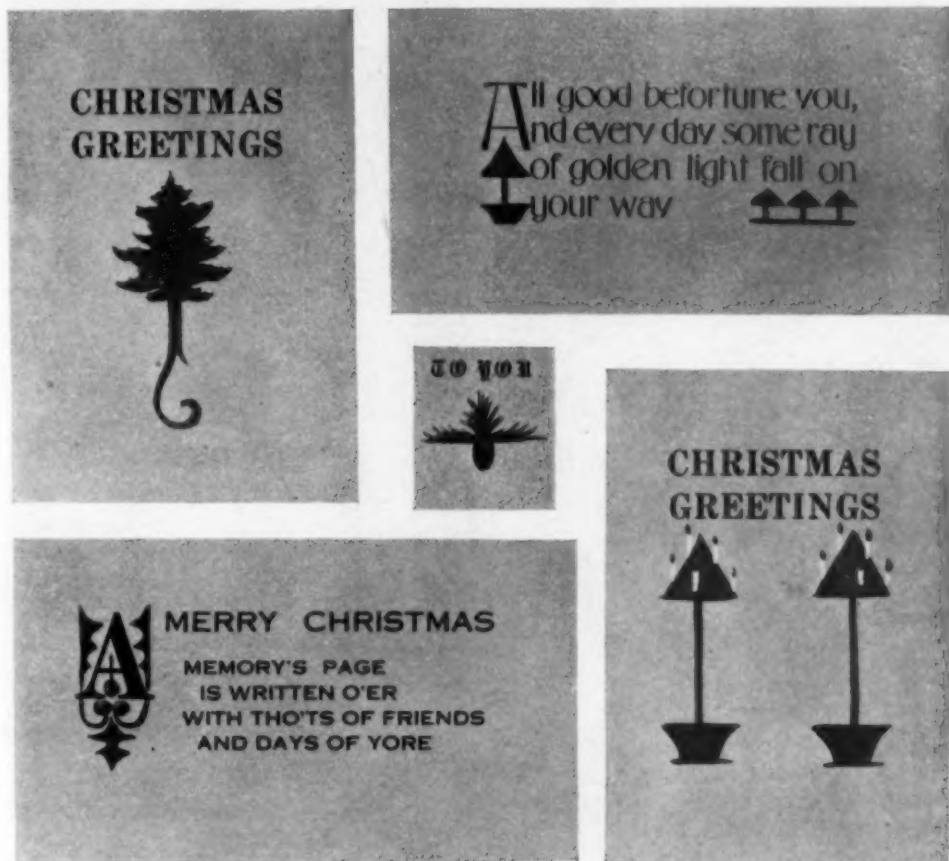


PLATE XI. The printing press and illumination by hand are partners again after three hundred years.

GREETING CARDS. These constitute a limitless field, full of pitfalls and quicksands, but on the whole the very richest in possibilities. The upper part of Plate X shows the first and third pages of a folded greeting, and the face of a greeting card of unusual richness of effect, produced by the pupils of the Industrial Department of the Wm. L. Dickinson High School, Jersey City, Frank E. Mathewson, Director. These cards were hand-colored. Simpler designs are shown in Plate XI. These come from

printed on the school press under supervision of Mr. Goldsmith, the instructor, and illuminated in colors by the children, under supervision of the seventh and eighth grade teachers.

The most original designs for greeting cards that came to the Magazine last year are shown in Plate XII. These are by Angie E. Badger, Head of the Art Department, State Normal School, New Paltz, N. Y. The Christmas candles and bells from the wildwood retain much of their original charm, especially in the



PLATE XII. Some original interpretations of well-known flowers long associated with Christmas, by a normal drawing teacher.

originals, where color is a chief element of beauty. These plants,—the ground pine, the checkerberry, and the "Two-eyed" berry, are capable of yielding fresh conventional elements for Christmas use.

CHRISTMAS MOTIFS. Plate XIII shows designs from holly and mistletoe motifs, clipped from the *Keramic Studio*, and two other designs easily modified to embody the same motifs. The vertical borders are from an advertisement of "Pelican" colors. The substitution of berries for flowers would make them mistletoe borders. The horizontal border is from "Principles and Practice of Design," by Gleeson White. Stiffening the stems, enlarging the berries and sharpening the leaf lobes, would make a holly border of this. All design is adaptation.

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□ □ □ □

In High Schools

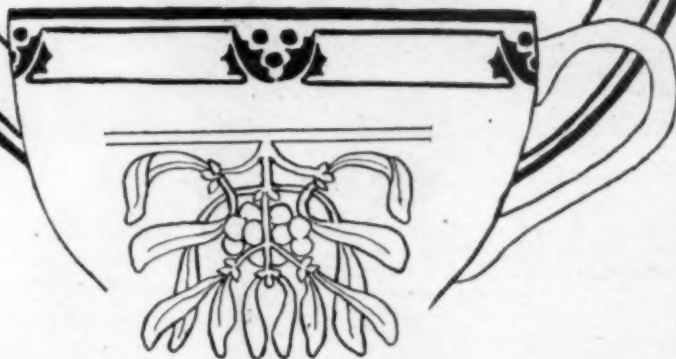
FREEHAND CLASSES

RENDERING, no matter how fine it is, has little value in itself. It must be rendering to some purpose. It may be the pictorial rendering of a monumental tree such as the Fan Palm, by William S. Rice, reproduced as Plate XIV or it may be the decorative rendering of plant forms, exemplified in Plate XV. In any case the rendering should be adapted to the subject and to the aim of the thing being made. The drawing by Mr. Rice aims to show the character of a Fan Palm as it appears under brilliant sunlight. The drawing



HOLLY DESIGN FOR BON BON—GEORGIA B. SPAINHOWER

HOLLY DESIGN FOR CUP AND SAUCER



MISTLETOE—ABBIE P. WALKER

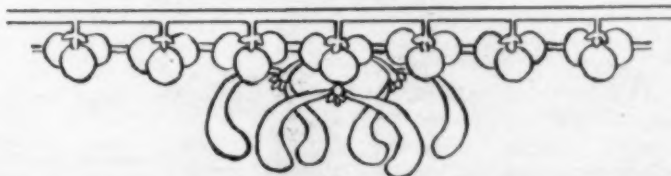


PLATE XIII. Clippings from various sources giving help in Christmas decorations.



CALIFORNIA FAN PALM

PLATE XIV What wonder the oriental writers attributed the qualities of the palm to illustrious men and women.

is a success.² The interpretations of plant forms were made by pupils, under the direction of Flora B. Potter, for the pages of a School Calendar, published last year by the Drawing Department of the Johnstown High School. A plant motif appropriate to each month in that particular locality, inspired the twelve designs, and the "school flower" furnished the motif for the cover.

TOWN CALENDARS. It would be difficult to find a single project more worthy of consideration in high schools, during November

ten cents each. One thousand of the calendars have been printed and the sale of all of these will just cover the most of the printing. The calendar is not at all a commercialized article. It serves but one purpose: to show the parents of the school children, and any others who may be interested in the work of the schools and in art, a fair example of the results of the new method of training in drawing and in art understanding. Miss Frankeberger, the supervisor of art in the schools, is more enthusiastic about the calendar this year than ever before. She considers the four pages the best possible resume of her theories of training in decorative art. Each picture represents some local scene familiar to all Williamsport people, drawn and colored with what appears to be extraordinary perception and perspective. Miss Franke-



PLATE XV. Four pages from the Johnstown (Penn.) high school calendar.

and December, than the making of a Town Calendar. Plate XVI. Here is what the local paper had to say about it:

RESUME OF ART INSTRUCTION SHOWN IN SCHOOL CALENDAR

FOUR EXCELLENT REPRODUCTIONS OF FAMILIAR LOCAL SCENES AS BEST EXAMPLES OF WORK IN DRAWING DONE BY THE PUPILS OF ART SUPERVISOR OF THE PUBLIC SCHOOLS

BY HELEN HOTT

If the mothers and fathers of Williamsport school children want to show their real appreciation of the work in art that is being given their children in the local public schools, then it behooves them to look well at the exceedingly interesting and beautiful calendar made by the schools this year, and offered for sale to the children at

berger says that in this choice of subjects the present day effort of American artists to produce art that is typically American is permitted to penetrate the public school systems. American art, she believes, should picture things that are familiarly American.

Such a comprehensive educational and inspirational piece of work as this might be profitably undertaken by every high school in the land.

IN MECHANICAL CLASSES

PERHAPS even the high and mighty young men in these classes might be persuaded to do something for the little folks at Christmas time. The making of toy furniture such as that illustrated in previous numbers of this

² This is the second in the series Mr. Rice has drawn for the SCHOOL ARTS MAGAZINE. The first, a giant old cypress, appeared last month.

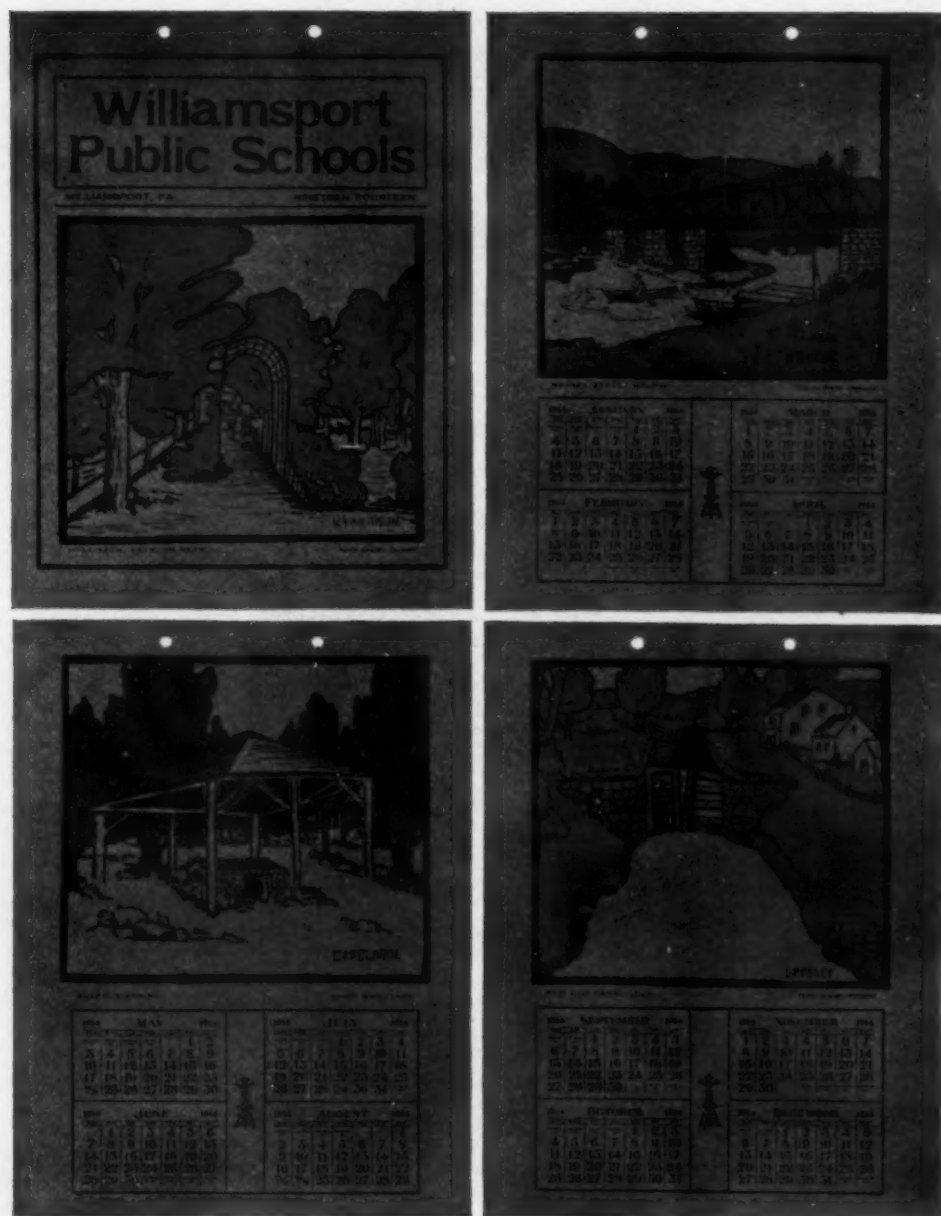


PLATE XVI. Four pages from a ninth grade high school calendar that would have been creditable to high school pupils.

Magazine,⁴ and in Plates XVII and XVIII calls for all the precision of measurement and skill in cutting demanded by larger work. This

TOY FURNITURE requires three-ply 3-16" stock, and a few pieces of dowell. Its proportions are so nearly correct that a view of

⁴ November, 1913; December, 1913; June, 1914; October, 1914.

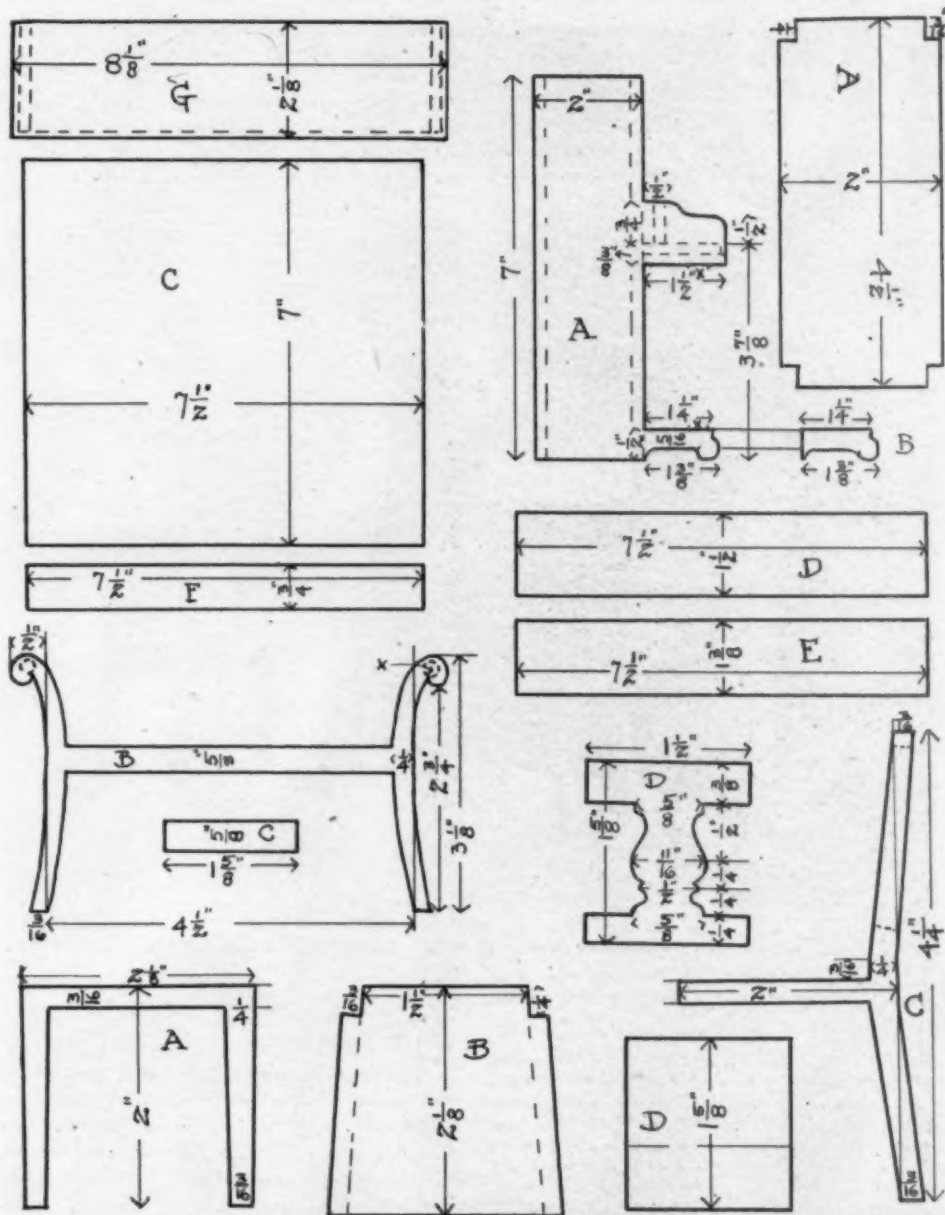


PLATE XVII. *Piano* 7 pieces and dowel rod. A, sides (cut 2); B, foot (cut 2); C, back and front (cut 2); D, bottom of keyboard; E, keyboard; F, music rack (cut 2); and 2 pieces $\frac{3}{8}$ " dowel 3" each (for columns). To A nail and glue B (making feet double thickness as in other models). Then nail and glue on in order, C, D, dowel in position at X, E, F, and G.

Piano bench. 3 pieces and dowel rod. A seat, B, legs and posts (cut 2); C, box for ends (cut 2); and 2 pieces 3-16" dowel $1\frac{1}{4}$ " each. To A nail and glue B, then C, and dowel in position at X.

Side chair 3 pieces. A, seat; B, back; C, legs and posts (cut 2). To A nail and glue B, taking a shaving off back edge on bottom of B that it may be bent at an angle to A to give rake. Nail and glue C to A and to B at X.

the models themselves such as that presented by Plate XVIII is at first almost deceptive.

OBJECTS IN METAL. More serious problems are involved in the making of such objects as those shown in Plate XIX designed and executed by students of the Manual Arts High

planned to permit the use of two colors. The glass behind the triangular part near the top in this case was orange and the rest of the shade green.

It is not our purpose to go into details about construction. Such a problem as this should not be attempted by the uninitiated. To the advanced student in design and metal work it is an exceedingly interesting problem.



PLATE XVIII. A miniature piano with stool and chair. By Eleanor Kneeland.

School, under direction of Douglas Donaldson. Mr. Donaldson writes:

The little *match safe* illustrates a decorative use of piercing and simple repousse work. The border designs are not merely bumps made with a nail in a thoughtless way but rather dots and dashes made with tools that raise the metal in smooth forms causing the surface to be broken in an interesting arrangement of high lights and reflections showing off the copper to its best advantage. The piercings are made to fall in with the structural line and placed where they are to decorate what would otherwise be uninteresting surfaces.

The *lamp* shown in the illustration was built on a foundation made of six pieces of 18 gauge copper, shaped, etched, and finally soft soldered together. Connecting the shade and base is a horn shaped tube that acts as a support for the shade and a base for the electric fixtures. The shade is made of 20 gauge copper and the design is

IN VOCATIONAL CLASSES

METAL WORK, such as that produced under Mr. Donaldson's direction would be considered excellent work if achieved by advanced pupils in vocational classes. One does not often see such pleasing proportions, refined contours, well-placed decorations, and richness in general effect in the work of undergraduates.

COSTUME teachers will be interested in Plate XX. The first panel shows a wash drawing from one of the Tanagra figures. This was drawn from the object by a pupil under the direction of Estelle Stinchfield, Denver, Colo.,

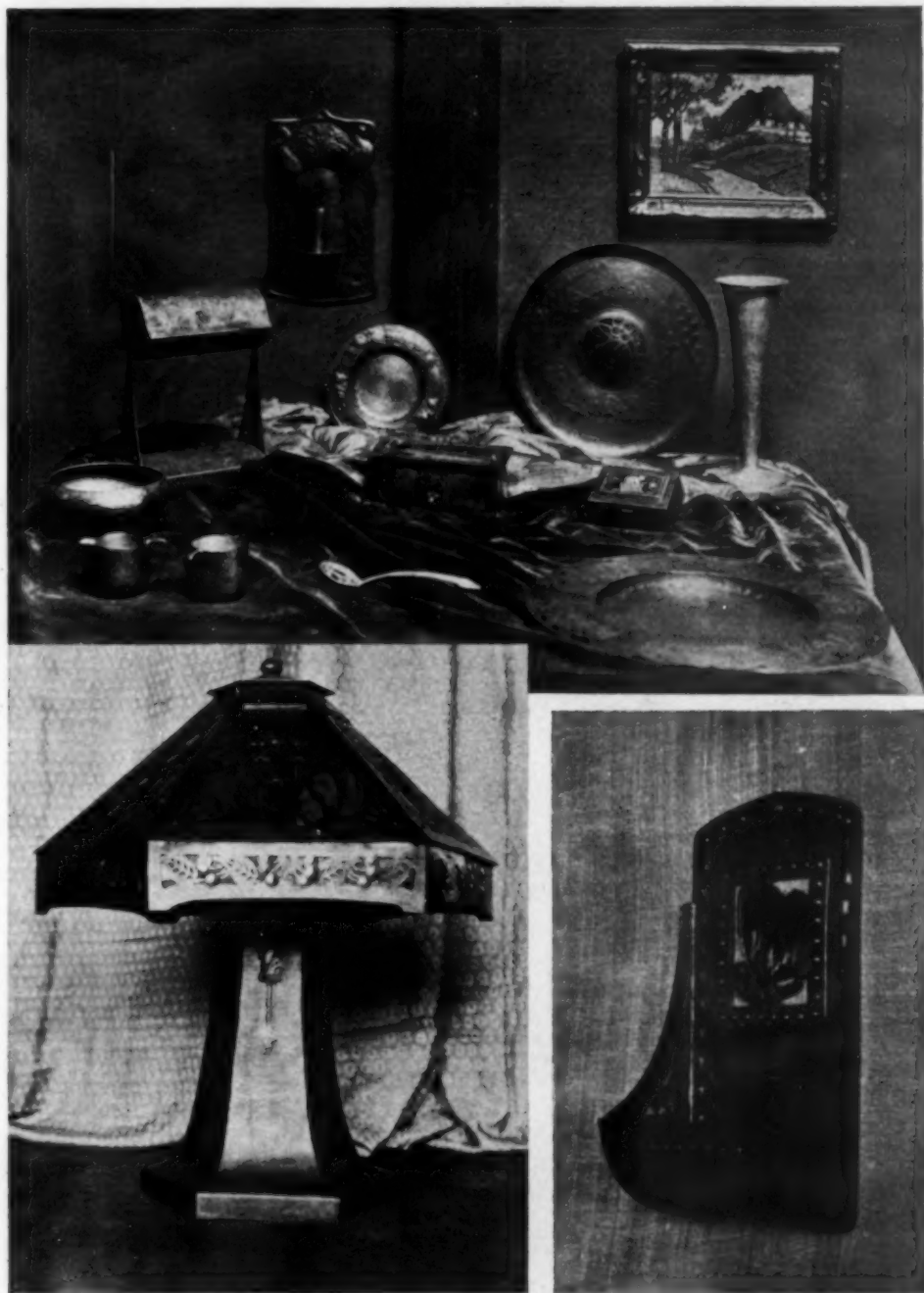


PLATE XIX. Splendid metal work by high school pupils under the direction of Douglas Donaldson, Los Angeles, Cal.

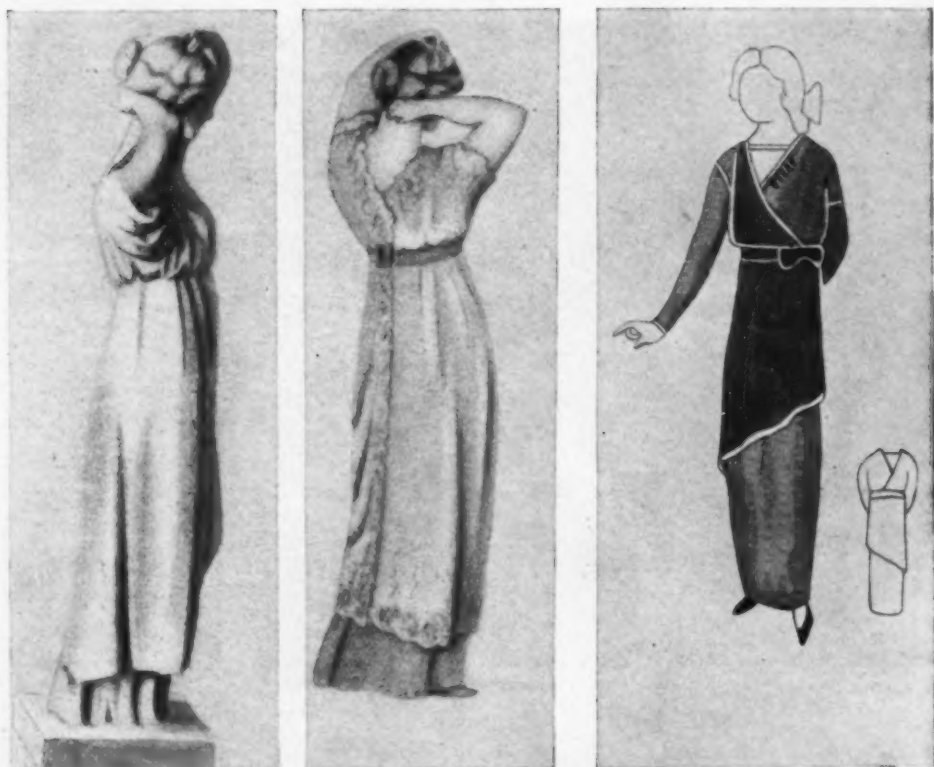


PLATE XX. The antique model and the latest dress goods co-operate in modern teaching of costume design.



as a basis for costume design. The second panel shows a drawing by another pupil, from the same model, this time draped with a gown of original design, the lines being similar to those in the Greek original. The third panel shows a typical result of instruction in the Worcester (Mass.) Girls' Trade School, under Marion Winter White, Director of the Art Department, who has kindly submitted the following:

A NEW IDEA IN COSTUME DESIGN

Materials:—Pencil, white drawing paper, ruler, scissors, brush, paint box, paste, ink, pen, and cloth material good in color (and if figured) good in design, i. e., small figured.

Method:—Original design or copy of some good costume selected by the pupil with the help of the teacher.

Presentation:—Place the paper vertically. Outline a model full front view, figure a little to the right side of the paper with a small back view of the figure to the

PLATE XXII. (opposite.) The Mayflower at Sea.
By William F. Halsall.



PLATE XXI. Christmas things designed by the pupils of the California School of Arts and Crafts at Berkeley, under the direction of F. H. Meyer.

left of the center. On this model figure construct a dress or a suit as the case may be.

Class Discussion:—We will consider a costume suitable for afternoon wear for example.

I. SUIT. (a) Coat, short or three-quarter, semi-tailored. (b) Skirt to clear the ground, matching coat. (c) Waist, soft blouse or pleasingly contrasted one piece

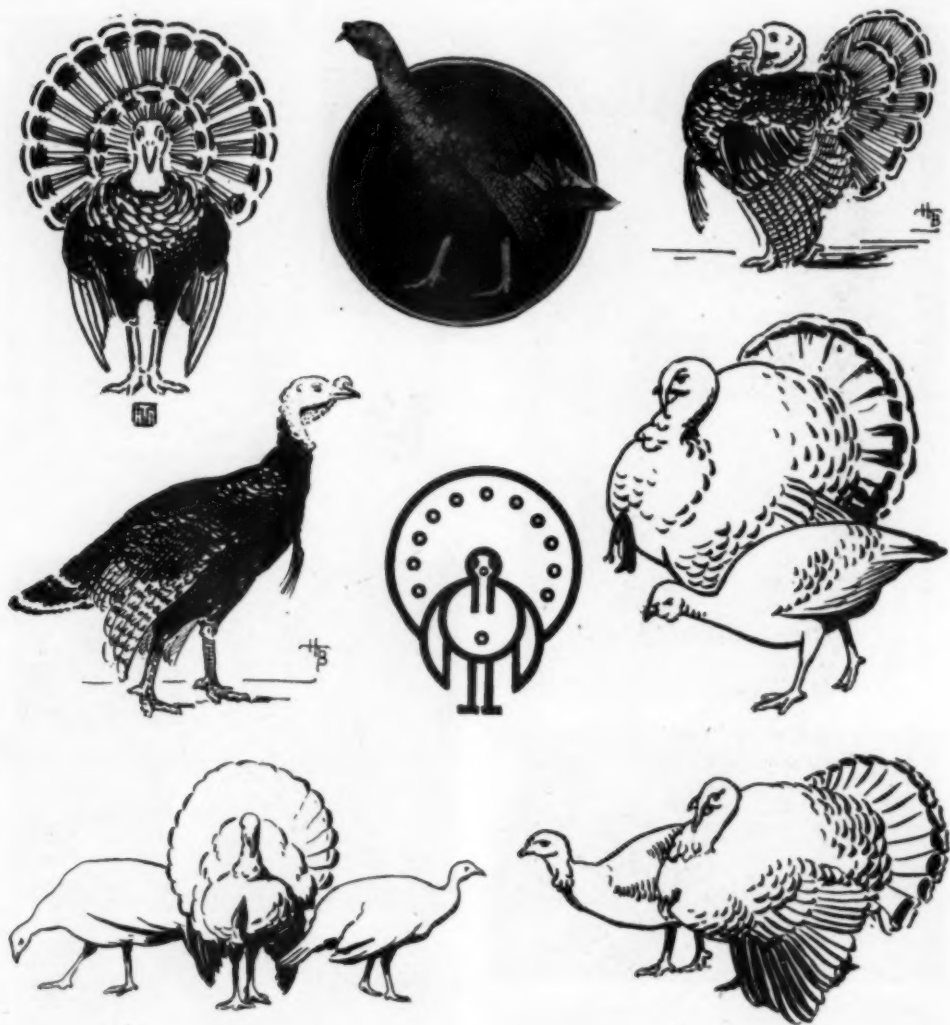


PLATE XXIII. A flock of turkeys to help in the proper celebration of Thanksgiving.

dress (d) Hat, trimmed with feathers or flowers, soft in outline.

II. Dress, more or less elaborate, one piece dress in silk, crepe, veiling, etc.

General Plan of Work:—(I) After constructing the dress on the model figure draw double lines about all lines which you have in the dress, for instance the lines at the waist line, collar, set in sleeves, tuck down center, front of skirt, etc.

II. Then all plain surfaces between double lines are cut out, leaving simply the white lines (about $\frac{1}{8}$ of an inch wide) to show where belt, sleeves and collar come.

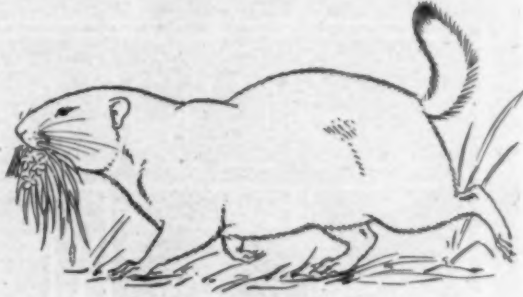
III. We have a large box of dress materials such as gingham, galatea, Kindergarten cloth and cotton crepe these materials are simply for color. The pupil then picks out her material in one or more colors as the costume may demand and after cutting the material $\frac{1}{2}$ inch larger all around than the cut out space of the figure she has previously cut out, paste the material to the back side of the cut out figure.

IV. A second paper is cut out just the size of the costume but without the white lines. This sheet is pasted on the back of the first sheet and serves to cover up all raw edges of cloth on the back side of the first paper.

WOODCHUCK (*ARCTOMYS MONAX*)
LENGTH, 24 INCHES.



ON THE LOOKOUT.



CARRYING GRASS TO BURROW.



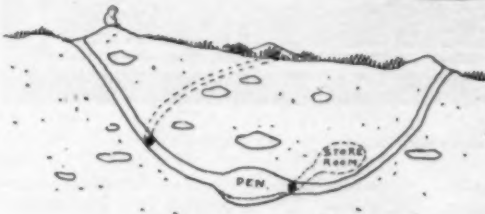
WHEN DANGER APPEARS.



"GIRDLING" A YOUNG TREE.



THE WINTER'S NAP.



SECTION THROUGH A TYPICAL BURROW.



RIGHT FOREFOOT. (4 TOES)



RIGHT HIND FOOT (5 TOES)

E. L. POOLE

PLATE XXIV. The first in a series of studies of our four-footed neighbors. By Earle L. Poole.

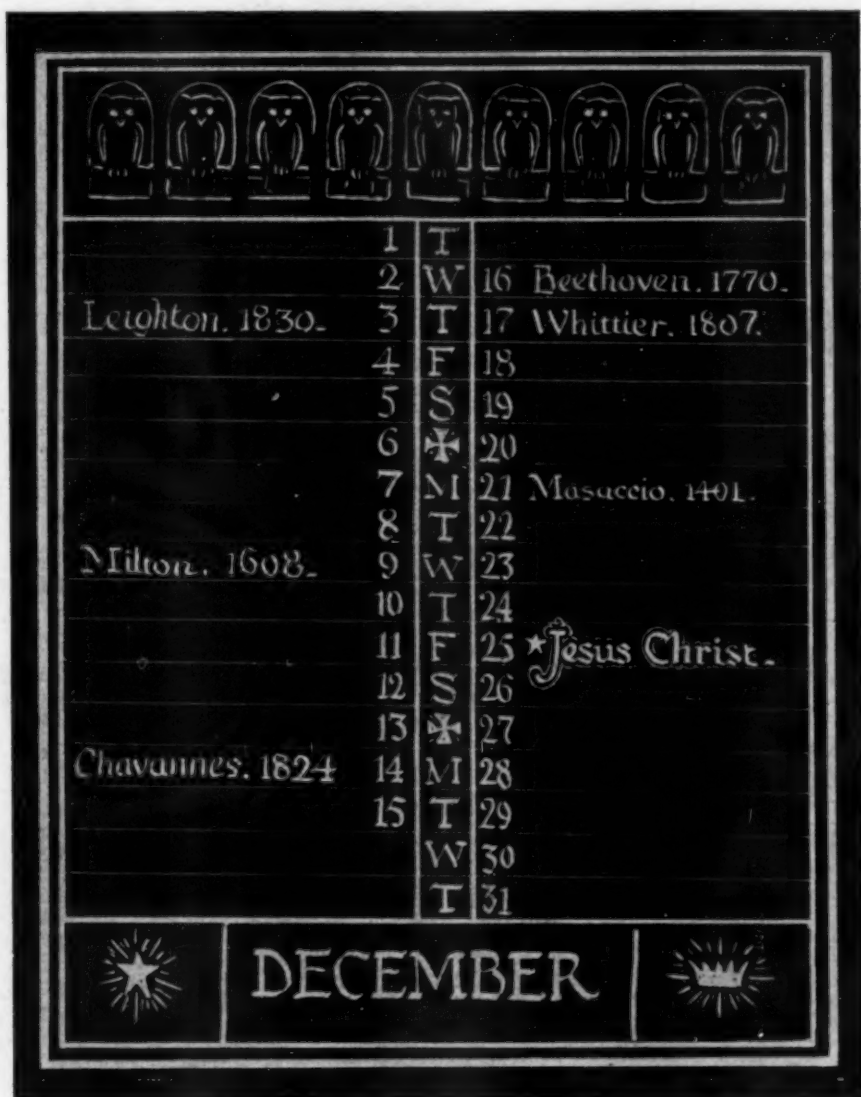


PLATE XXV. The blackboard calendar for December.

V. The costume is now ready for the shading. A darker wash of the same color as the dominant color of the dress is put on the cloth figure with water color.

VI. After the wash is dry, fine shading lines are put on the costume with pen and ink.

VII. The whole costume is outlined in ink, the name of the pupil and number of the problem is put on and the Plate is finished.

We find that this way of doing costume designing gives

the pupil a far better idea of the dress than simply painting a dress. The actual cloth gives them better experience both in the color and texture of dress materials. Then too this way combines the cloth work with the water color work as all the cloth dresses are shaded with water colors.

CHRISTMAS PRINTING in vocational schools can be the best produced. Plate XXI shows a few examples of the excellent work

turned out by the students of the California School of Arts and Crafts at Berkeley, under that genial, sensible, and efficient craftsman, F. H. Meyer. Envelopes, stickers, cards, greetings, etc., are designed by the students every year, some in line for hand-coloring, some printed in colors, and sold in the shops of Berkeley and other cities along the coast. It's a pity these are not reproduced in color. When you go to the San Francisco Exposition, slip over to Berkeley some afternoon and see a live arts and crafts school.

In Any School

(WHERE THEY HAPPEN TO FIT)

A TRUSTWORTHY MAYFLOWER. Plate XXII reproduces a portion of a painting by William F. Halsall, "The Mayflower; First Morning at Sea," in Pilgrim Memorial Hall, Plymouth. The ship is coming towards the observer. A collection of the "Mayflowers" that have sailed into the office of the SCHOOL ARTS MAGAZINE would be amusing. According to school children and their teachers she seems to have been almost anything from a foolscap-boat of paper to a Chinese junk.

A FEW TURKEYS. Plate XXIII is made up of drawings of turkeys in various positions that may be helpful in producing Thanksgiving things of various kinds.

OUR FOUR-FOOTED NEIGHBORS. "The Good Zoo," by Bess Bruce Cleaveland, proved to be of such value to children and teachers, designers and illustrators, that a new series of animal drawings of a somewhat different character, begins in this number. The first instalment of "Our Four-footed neighbors," by Earl L. Poole of Philadelphia, is presented herewith:

THE WOODCHUCK (*Arctomys Monax*), or ground hog, (See Plate XXIV) one of the best known animals, closely related to the prairie dog and the chipmunk, is a typical rodent or gnawing animal.

The woodchuck lives in large burrows in the ground. These are sometimes very intricate with numerous passages, store rooms, etc., and several entrances. They are sometimes found in the woods, at other times in open fields. The earth is piled up near one of the entrances in a mound, from which the woodchuck watches over the surrounding country, and dives into its burrow upon sighting danger. He seldom wanders so far from the burrow but that he can reach it in a few bounds. While

feeding he frequently stands up and looks over the country, to be sure no enemy is approaching.

The woodchuck is solitary, and except during the mating season only one is found in each hole.

The young are born about the end of April, and are usually four or five in number. They do not emerge from the nest until the latter part of June, when they immediately start to graze. By the end of August they are large enough to shift for themselves.

In the autumn the woodchucks are busy fattening up for the winter, and by the first of November they retire to their grass lined nests where they sleep until the weather commences to moderate in the spring.

The woodchuck does not usually climb trees, but has been known to do so when pressed by enemies. He is a poor swimmer, and does not drink, getting sufficient moisture from the grass and clover which he eats. He is a good fighter, and manages to maintain himself even in the midst of villages, although the town fathers offer a bounty for woodchuck heads.

THE DECEMBER CALENDAR. Every teacher who reads the SCHOOL ARTS MAGAZINE would have this calendar on the blackboard if she knew what fun we had making it. It was drawn, with the help of the children, in Miss Tewksbury's room, Grade IV, Bigelow School, Newton, Mass. We drew owls on the blackboard from memory, cut them from paper, and tested results by a good picture of an owl we found in a reading book. Then we experimented with our paper unit, an owl sitting in a hole in a tree, until we cut an acceptable one, decided how far apart the owls should be, and proceeded to trace the unit to form the border.⁵ The little folk had to import chairs to stand on to reach the top of the board. We sharpened the chalk to get a good tracing point. Children selected by the teacher, took turns in tracing, and in coloring the "holes" black. We discussed birthdays in December, beginning with The Greatest. The children worked out the arrangement of the dates against the days of the week by means of an ordinary calendar, and after a good bit of calculating determined how many horizontal lines would have to be ruled to make the right number of spaces. All this occupied the last hour of an afternoon session. After the children had reluctantly said good night, the lettering was added and the negative made from which Plate XXV was produced. When you adapt it to your grade, substitute the names of authors and artists known to your children, also (in small size) the names or initials of your own pupils whose birthdays fall in December.

⁵ Our unit was of drawing paper, about 4" x 6", folded on the long diameter, the "hole" being cut out. Beak and eyes were produced by one 9-shaped cut while the paper was folded.

JUST HOW TO DO IT



Louise Clark

Easy Steps to Life Drawing

By Louise Clark
and Amy Rachel Whittier

Boston, Massachusetts

□ □
□ □



Amy Whittier

"WILL you teach me how to draw a man?" said the little boy in the first grade to the new drawing teacher.

"The representation of the human figure is too difficult a problem for young children," said memory, quoting the teachers at the Normal School. The new drawing teacher was young and inexperienced; the small boy was easily diverted and she taught him that a wooden ball was a sphere! That was years ago, not even the newest graduate from the oldest Normal School would offer a wooden sphere in lieu of a man today. What can she offer him? That little boy outgrew the front seat and his belief that he, not being gifted, could "draw a man" but he still envies those who can. The new drawing teacher outgrew her newness and inexperience but acquired a belief that it is possible to bring about a reconciliation between the universal desire "to draw a man" and the undeniable truth that "the representation of the human figure is too difficult a problem for young children." That this belief is common to most teachers of drawing is proved by the various courses throughout the country, nearly all of which call for lessons in pose work or action line figures. The problem is common to us all—the solution varies. That given in this series of lessons makes the following claims:

1. It has been tried out with children in all grades.

2. It can be successfully taught by grade teachers.

3. It presents the fundamental proportions and shapes in the simplest possible form.

4. It gives a steady, easy progression from very simple to more complex forms.

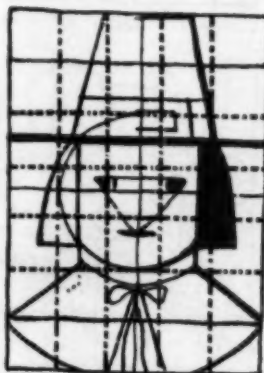
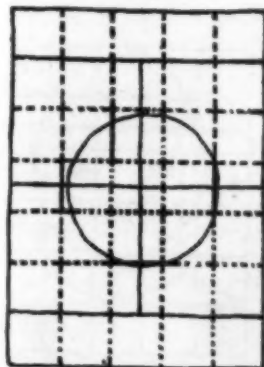
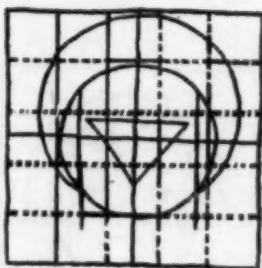
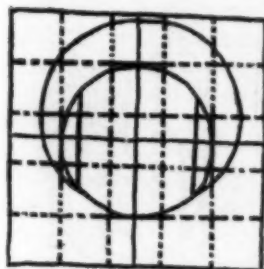
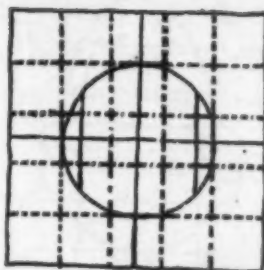
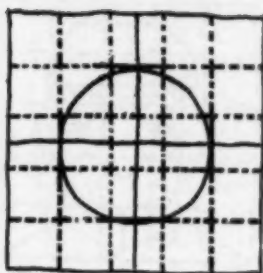
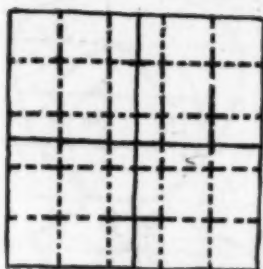
5. It shows teachers how to teach themselves as well as the children.

6. It gives all a usable scheme for "drawing a man."

7. It gives a correct foundation upon which those who continue the study of art can build.

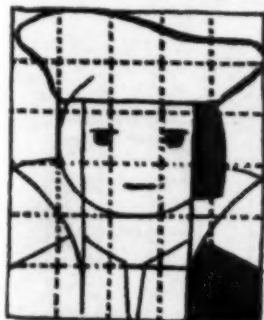
The illustrations (Plates I and II), which show the different steps in drawing a front view face, are made on squared paper. Teachers will find it easier to get the right proportions by counting the squares also to enlarge or reduce the size of the required drawing by enlarging or reducing the squares. Some teachers prefer to have the children work on squared paper, but this is not necessary and the crutch of squared paper must not be used after the general shape proportions and plan are memorized. The aim is to teach these lessons in such a way that the use of the plan will become a habit and automatic. The following directions tell how to present the work to a class of fourth grade children, without the use of squared paper, although the teacher may, for the sake of accuracy, have used it for his own drawings.

1. Draw on the blackboard or on a large sheet of paper, 9" x 12", the front view face you wish to teach. Note. The garden boy shown in

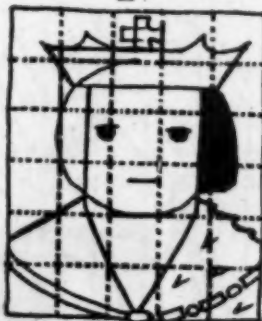


Puritan Girl

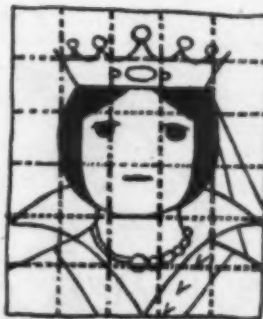
Puritan Boy



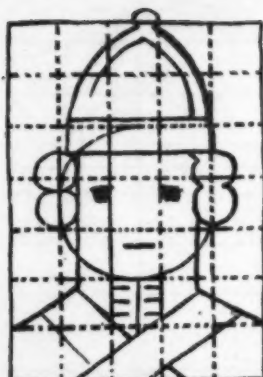
Christopher Columbus



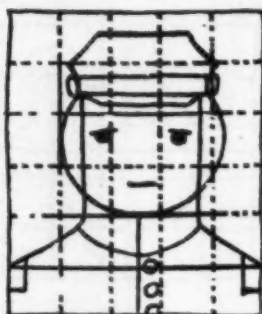
King Ferdinand



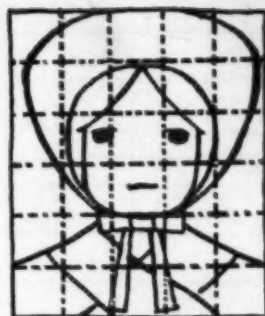
Queen Isabella



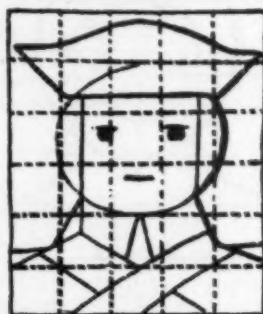
British Soldier Boy



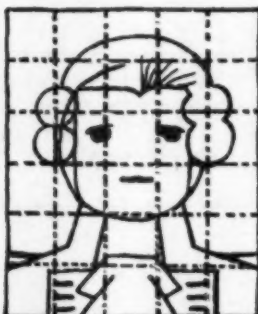
Civil War Soldier Boy



Girl of 1861



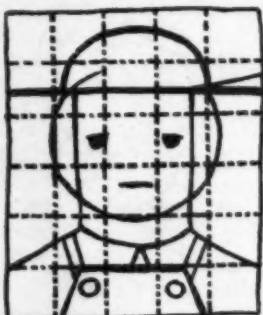
Colonial Soldier Boy



English Boy of 1776



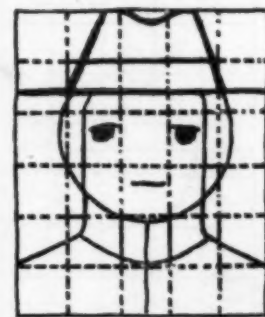
English Girl of 1776



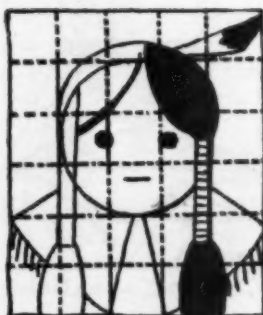
Garden Boy



Garden Girl



Boy Scout



Indian Girl



Indian Boy



Campfire Girl

the illustrations is a good one to begin with.

2. Show drawing to the children. Give a brief explanatory talk. "Some of you haven't been quite satisfied with the pictures of people you have made; even when you tried hard and drew as carefully as you could, they did not look just right, you were discouraged and ready to believe that only artists can draw men. It is true that it takes a real artist to draw a man exactly as he looks but it is possible for all of you to learn to draw pictures that are good representations of men and women even if they are not portraits. This year we will learn how to represent front view faces in exactly the same way that some of our best known illustrators and artists do."

Note. Secure, if possible, some of the reproductions of illustrations by Boutet de Monvel and show the children how very simply he represented faces. Also call attention to the outline that he draws about the shapes. Tell them that his style of drawing is called decorative and show them in contrast illustrations in light and shade without the outlining. "Chansons de France," and Joan d'Arc illustrated by Boutet de Monvel are the best known and are carried in stock by most book sellers. They are, unfortunately, expensive but the Century Co. has published a number of illustrations by Boutet de Monvel within the last three years so it may be possible for teachers to secure some of his work at slight expense.

"First you are to make a drawing as near like mine as you can by following carefully everything I do, then you shall have a chance to try by yourself and to make one that is different from mine." Dictate each step and illustrate on the blackboard or by large drawings made before the lesson.

3. Cut a two-inch square from white drawing paper. Note. These squares might be prepared in a previous lesson thus giving practice in measuring and ruling.

4. Fold two edges together. Crease. Open. Fold two opposite edges together. Crease. Open. Showing diameters of squares.

5. Place a point on each diameter half way between the center of the square and the side.

6. Draw a circle through these points.

7. Place a point half way from the top of the circle to the center of the square.

8. Draw a horizontal line through this, extending it to the edges of the square.

9. Begin where this line crosses the circumference of the circle and draw the letter U. This makes the face shape. Note. Have children look at one another to discover the U of their faces. Some U's are more nearly pointed than others but every face has a U.

10. The horizontal line drawn through the circle to the sides of the square represents the hat brim.

11. Ask children to think of different shaped crowns for this hat. Have these drawn on the board or, if necessary, suggest and draw several different shaped garden or broad brimmed hats yourself. Allow children to draw any shaped crown they choose. Be sure they start this crown line at the point where the horizontal line crosses the circumference of the circle and that they make it large enough to come well outside and above the top of the circle which, of course, represents the head.

12. Refer children to your drawing for the hair shape and the hat band. Also for the shoulder line. Care should be taken to have the shoulder line start at exactly the right point. [See illustration] and to extend to the edges of the square.

13. Place dots on the horizontal diameter of the square half way between the center and the circumference of the circle. This locates the eyes.

14. Make these dots large and round, for eyes. Work before children or show the large drawing you have made that they may see how large the eyes ought to be.

15. Draw a short horizontal line through the top of each eye. Note. This suggests the lid and is a contribution to the plan for a front view face made by a child in the fourth grade. He had been experimenting at home and discovered that the eyes looked "more real" if he drew a line through as suggested. We all agreed with him and adopted his discovery.

16. Sketch lightly a horizontal line connecting the eyes. "This is one side of an equilateral triangle; if I draw the other two sides exactly the same length they will meet at a point on the vertical diameter of our square. This point locates the mouth. Represent it by a short, broad horizontal mark or if a smile is

wanted curve the line upward slightly." Note. Call attention to the triangle made by eyes and mouth in all faces. Let the children find it in each other's faces. "Some faces have triangles with the two sides longer than the base; watch for such faces and tell me next time if they belonged to children or to grown people."

17. The plan is now complete except for the accessories of costume such as collar, tie or overall straps and these can be drawn later. Fold the square on the vertical diameter with the lines on the outside.



18. Cut on the lines to obtain a pattern as shown by the illustrations.

19. Place this pattern on a clean fresh square of paper. Trace about it.

20. Sketch in freehand all lines that could not be traced from pattern, such as the line completing the hat, brim, the hat band, the U for the face shape, the eyes and mouth. Note. Place eyes and mouth without drawing the triangle if possible. The purpose of cutting and tracing is three-fold.

1. To obtain a clean drawing free from all construction lines.

2. To help children to memorize shapes and proportions.

3. To provide a pattern in case the drawing is to be used as a decorative unit of design on several booklet covers, programs or cards.

21. Finish the drawing by adding the collar shapes and any other bit of costume that shows.

Refer children to your drawing, if necessary, but usually they are quite ready to draw these bits by themselves. When the costume is historic, as in the case of the Puritan, or a definite prescribed uniform—they must, of course, follow copy.

22. If the work is to be left in black and white, fill in the hair shape, the hat or band, the necktie, and the overall straps. If it is to be colored use crayons as follows: A very light tone of orange over the face and neck, black or brown for hair; hat, tie, and overalls may be left

to the children. Outline all shapes with a firm, even pencil line.

Teach that this plan for the front view face is always the same for all faces but that the hair may be differently arranged as in the Indian, the hat or head dress may be different, the collar or neck arrangement may vary and the color scheme change. Ask the children to look carefully at the policeman's costume, the postman's, the street car conductor's, the sailor's; let them try to represent these, helping only when it is necessary but insisting upon their adherence to the plan, and correct representations of shapes.

Some day let them try to show the costume worn by a child in the class. Explain carefully that they are not trying to make a portrait of any particular boy or girl but to show how one of their number wears her hair and whether she has on a middie blouse collar or



SHOW FRONT POSITION.
CUT OUT AND USE
AS A PATTERN

A



DRAWING MADE BY
TRACING ABOUT PATTERN
GIVEN AT A
THE EYES, MOUTH, OUT-
LINE OF FACE, AND
LINES REPRESENTING
THE HAT BENT BACK.
DRAWN FREE-HAND

B



C. D. E. F. G. SHOW
VARIATIONS FROM
THE COPY
DRAWN BY
FIFTH GRADE
CHILDREN.

C



D



E



F



G



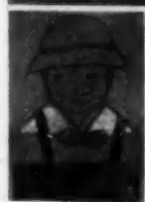
H



I



J



K

K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z. SHOW
VARIATIONS FROM
THE COPY
DRAWN BY
FOURTH GRADE CHILDREN



L



M



N



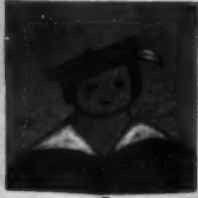
FOURTH GRADE



P



Q



R

Q. AND R. SHOW DRAWINGS MADE
BY SIXTH GRADE CHILDREN
NO PATTERN WAS USED

S. AND T. SHOW DRAWINGS MADE
BY SEVENTH GRADE CHILDREN
THEY WERE TAUGHT THE PLAN
AND THEN REQUESTED TO
FIND THE RIGHT HEAD
DRESS FOR THE PERIOD
THEY WISHED TO REPRESENT
BY LOOKING
AT ILLUSTRATIONS IN
VARIOUS BOOKS

S

T



W

some other style. This freer and more original work does not come at first and must not be expected until the children have had many lessons in which they worked carefully and from copy given by the teacher as suggested in the preceding steps, but every lesson offers some opportunity for the children to do their own thinking. They like to try the drawings on the blackboard, also to make large ones for posters, and the skilful teacher can make these desires serve her well.

When children are found drawing faces as you have taught them to, on the board and on scraps of paper, when they stop you on the

street with a statement or question like, "I've drawn an Indian chief, a rough rider, a Mexican soldier, and a baseball player all by myself at home; what can I draw next?" you may know that "it has taken," as Montessori said, and that your fourth grade children not only have a method by which to draw any front view face in right shape and proportions without the aid of squared paper diagram or pattern but, better still, they are discovering for themselves that some representation of the human figure is not too difficult and that it is possible to "draw a man" by putting together in right relation familiar forms that are easy to draw.



ART-CRAFT LITERATURE

"THERE IS NO FRIGATE LIKE A BOOK
TO TAKE US LANDS AWAY,
NOR ANY COURSERS LIKE A PAGE
OF PRANCING POETRY.

The Pageant of the Conquest

For us The Conquest of England, by William the Norman outranks in significance every other event in early English history after the introduction of Christianity into Britain. That Conquest is presented alive, so to speak, in the wonderful Bayeux Tapestry, and that tapestry is reproduced in full color in seventy-six plates, with interpretative text, by Hillaire Belloc, in **THE BOOK OF THE BAYEUX TAPESTRY*.² It is a fascinating volume. The tapestry is a veritable source-book itself,—a source-book of Medieval Life. Manners, customs, dress, domestic and military equipment, occupations, trades, lettering, decoration, symbolism, ethical and religious ideals, are here vividly brought to view through the skill of some unknown needlewoman. To call it "Queen Matilda's Tapestry" is to pay a compliment to "the guess-work of an antiquarian don." The tapestry is also a source-book of Decorative Interpretation. Earth, water, fire; churches, dwellings, ships; animals, birds, men; trees, flowers, and other objects, are all here given such a degree of conventionality of treatment that they form a consistent decorative whole.

Schoolroom Pageantry

The festival spirit at its best emanates from Mary Master Needham's book **FOLK LORE FESTIVALS*.³ Brief accounts of historic festivals, modern pageants, and schoolroom pantomimes; captivating glimpses of dramatic ideals; and practical suggestions for beginners in the art of vitalizing school exercises, enthu-

THIS TRAVERSE MAY THE POOREST TAKE
WITHOUT OPPRESS OF TOLL;
HOW FRUGAL IS THE CHARIOT
THAT BEARS A HUMAN SOUL."¹

siasm and common sense, all combine to make this volume a delight and a help to teachers. It is worthy to stand on the shelf next to Chubb's **FESTIVALS AND PLAYS*, and **PAGEANTS AND PAGEANTRY* by Esther Willard Bates.

Recent Helps In School Work

The morning exercises may be varied and enriched by the use of Mr. Sindelar's meaty little volume **MORNING EXERCISES FOR ALL THE YEAR*.⁴ The exercises are related in a general way to the calendar of nature and of history, and enforce a virtue of some sort,—courage, perseverance, truthfulness, cheerfulness, etc. Something of the happy spirit of the book may be suspected when the fact is known that the author is the Mr. Sindelar of *Nixie Bunny* fame.

The language lessons and lessons in illustrative sketching and object drawing will be strengthened by the use of *ELFIN SONGS OF SUNLAND*, by Charles Keeler.⁵ Here is a sample:

A LESSON

Tell me, little spider,
Who taught you how to spin?
Tell me, little minnow,
How you learned to use your fin?
Tell me, little swallow,
Who taught you how to fly?
And they each said, "It is easy
If you only try and try."

The whole book smacks of the merry borderland where the happy kingdom of childhood and the great busy laughing world of nature meet and merge. It's worthy an edition illustrated by Jessie Willcox Smith.

¹ Books which promise to be of especial value to teachers of drawing and handicraft are starred (*) and added to the School Arts Library of Approved Books, which may be purchased from the School Arts Publishing Company at a discount to readers of the *SCHOOL ARTS MAGAZINE*. As books now come under the Parcel Post classification we cannot quote *postpaid* prices.

² Published by G. P. Putnam's Sons. Price \$3.50.

³ Published by Beckley-Cardy Company. Price 60 cents.

⁴ Published by B. W. Huebach. Price \$1.30.

⁵ Published by G. P. Putnam's Sons. \$1.50.

Lessons in making would be enriched by the use of Mary B. Grubb's little book, *WHEN MOTHER LETS US MAKE GIFTS*.⁶ Scores of pretty, useful objects are illustrated and described so that children can understand. The materials required are inexpensive.

Two recent supplementary readers for primary grades are the *BARNARD LANGUAGE READER* by Marion D. Paine,⁷ illustrated by Ruth May Hallock. This contains among other fascinating matter seven stories for dramatizing.

BOW WOW AND MEW-MEW is the diverting history of a pup and kitten by Georgiana Craik, edited by Joseph C. Sindelar, and illustrated by Helen Geraldine Hodge.⁸

Sensible lessons in elementary science will be found in Percy E. Rowell's book *SCIENCE FOR THE FIFTH GRADE*,⁹ with concise text and clear illustrations.

Domestic science lessons could be made more widely educational by the use of *PRINCIPLES OF COOKING*, by Emma Conley, State Inspector of Domestic Science for Wisconsin.¹⁰ An admirable handbook with illustrations of direct value, many of them prepared by C. F. Langworthy, Expert in Charge of Nutrition Investigations, Washington.

In every school subject pupils are helped by a good school dictionary. The *COMPREHENSIVE STANDARD DICTIONARY*¹¹ is the latest. A handsome volume of handy size, defining 48,000 words, and further elucidating them by means of more than a thousand engraved illustrations. A notable and praiseworthy feature of this volume is that everything is to be found under one alphabetical order. This saves time and temper.

A New Book on Art Education

*ART EDUCATION AND LIFE*¹² is the title of a book by Henry Davies, Ph. D., formerly lecturer on Philosophy and Aesthetics in Yale University. It is "A Plea for the More Systematic Culture of the Sense of Beauty." A sincere and devoted study of the problem of aesthetic education, with special reference to

American Conditions. The author considers the subject broadly and deeply and shows that the training of the artistic sense is essential to a true civilization. One chapter devoted to the "Aesthetic Resources of the Schools" takes up the opportunities for training the sense of beauty in teaching various school subjects, including the foreign languages. Valuable thoughts are brought out in the chapter called "The Educational Value of the Drama," and also in the chapter "Democracy and Art." An interesting bibliography occupies five pages at the end of the text. In the author's preface he says, "As the reader will find out for himself, if he perseveres, I have no royal roads to indicate, no new methods to recommend, no short cuts to advise; nothing, in fact, but the same old beaten track of hard work and earnest thinking for all who would come to self consciousness in matters of art and taste." One cannot help wishing that a book of this character were better printed and more tastefully bound.

A New Statistical Monograph

The United States Bureau of Education has just published as Bulletin, 1914, No. 13, the *PRESENT STATUS OF DRAWING AND ART* in the Elementary and Secondary Schools of the United States, by Royal B. Farnum, State Specialist in Drawing and Handwork, Albany, N. Y. A distinctive feature of this monograph is a series of detailed Outlines of Courses of Instruction, both city and state. Mr. Farnum has produced a monograph of direct help to every supervisor of drawing in the country. It may be had upon application to the Bureau, Washington, D. C.

Mr. Farnum is responsible also for the new Secondary School Syllabus in Drawing, published as a Bulletin of the University of the State of New York, No. 574. The illustrations in State documents are improving both in variety and in quality.

The Report of the Commission on National Aid to Vocational Education has appeared—House of Representatives, Document No. 1004.

⁶ Published by Moffat Yard & Co. 83 cts. postpaid.

⁷ Published by the Beckley-Cardy Co. Price 30 cents.

⁸ Published by the American Book Co. Price 60 cents.

⁹ Published by R. G. Adams and Company, Columbus, Ohio. Price \$1.50.

¹⁰ Published by the American Book Co. Price 30 cents.

¹¹ Published by the A to Zed Co., Berkeley, Cal. 60 cts.

¹² Published by Funk & Wagnall. Price \$1.00.

OF CURRENT INTEREST

A LIVING PICTURE FESTIVAL

Occasionally the Editor of the SCHOOL ARTS MAGAZINE receives a request for the titles of famous paintings suitable for presentation in the form of tableaux. Here follows a list taken from the program of a brilliantly successful Living Picture Festival, given by the Cedar Rapids (Iowa) Public Schools, under the direction of one of the most accomplished "Stage Managers" among the Supervisors of Drawing, Miss Emma Grattan.

"Reading from Homer," Alma-Tadema; "Countess Potocka,"; "Breaking Home Ties," Hovenden; "The Child Handel," Margaret Dicksee; "The Spirit of '76," Willard; "Komensky Bidding Farewell to His Native Country,"; "Portrait of Jules Bastion Le Page," Saint Gaudens; "Crowning of Labor," (A group from Mural Decorations in Carnegie Inst., Pittsburgh, Penn.), John Alexander; "Queen Louise and Her Sons"; "The Birth of Our Flag,"; "The Syndics," Rembrandt; "Interior of a Cottage," Josef Israels; "St. Cecelia," Raphael; The "Song of the Lark," Breton; "The Golden Stairs," Burne Jones; "Portrait of George Washington," Stuart; "Madonna of the Chair," Raphael; "On Parade," J. G. Brown; "Portrait of His Mother," Whistler; "Carnation Lily, Lily Rose," Sargent; "The Train. Here it Comes," Birney; "The Girl with a Cat," Paul Hoecker; "The Real Issue"; "The Age of Innocence," Reynolds; "Mme. Le Brun and Daughter (Mourning) By Herself," "Song of Ages," Ethel Wright; "Faith, Hope and Charity," Artist Unknown; "End of Day," Kendall; "Madonna Della Sedia," Raphael; "Caritas," Abbott Thayer; "The Angelus," Millet; "La Carmencita," Sargent; "The Pot of Basil," Alexander.

CONFERENCE ON TRAINING TEACHERS

The United States Commissioner of Education has called a conference of specialists in charge of Departments in State Universities, Normal Schools, and other institutions, for the training of teachers for vocational schools, and

presidents or directors of such institutions, to be held in connection with the 1914 Annual Convention of the National Society for the Promotion of Industrial Education, Richmond, Va. The conference will be held, by invitation, in the rooms of the Richmond Business Men's Club, Friday evening, December 11th. The conference will be preceded by an informal dinner at 6 p. m.; tickets, \$1. Application for copies of the program of the conference, and cards of admission, should be addressed, before December 1st, to W. T. Bawden, U. S. Bureau of Education, Washington, D. C., who is in charge of the arrangements.

THE CHRISTMAS SHIP

Not often during a lifetime is one "stung by the splendor of a sudden thought," so brilliant, so thrilling as that of the *Chicago Herald's*, namely the sending of A Christmas Ship, a ship full of Christmas presents, from the happy children of America to the unhappy children of the war zone in Europe. The response to the suggestion has been overwhelming. From every corner of the United States have come promises of support. "America has been turned into a vast workshop, the products of which will be happiness, love, and a human service which knows no bounds of nation, race, religion, or creed." The SCHOOL ARTS MAGAZINE urges all its readers to co-operate in this best of all Christmas enterprises. Watch the newspapers in your town for suggestions and instructions.

THINGS THAT ARE WANTED

Money—Cash donations will be acknowledged, both personally and by publication. The fund so created will be used to purchase gifts most suitable to the needs of the children for whom they are intended.

Toys—New playthings of all kinds.

Clothing—Anything that will add to the comfort or happiness of children. *Do not send old or cast-off clothing.* Blankets and other articles of utility and value.

Foods—Canned goods, dried fruits, dried beef, hams, bacon, etc., of imperishable variety.



SOMETHING NEW FOR THE KIDDIES

A new Dennison Outfit likely to make a great hit with small boys and girls, is called the Transparency Outfit. One little miss described it as her box of "look through pictures," and she hit the nail on the head.

It is nothing more or less than a picture puzzle in which the pieces to be cut and put together again are paper instead of wood; only in this case as many different pictures may be made by one cutting as there are colors of tissue paper. In each outfit are patterns, materials and directions for making the pictures. Most of the transparencies have but six or seven pieces so that even very small children can do them with the patterns to go by. The Dennison Manufacturing Company, 26 Franklin St., Boston, will send you further information.

FOR ART IN A SCHOOL REPORT see the latest publication of the Board of Public Education, Pittsburgh, Pa., where Mr. Wm. M. Davidson is Superintendent of Schools and C. Valentine Kirby is Director of Drawing. Things are doing in Pittsburg these days. In a section of the report by Dr. Gerwig, Secretary of the School Board, occurs this statement: concerning schools with a perfect score. Such schools should furnish: "Those things in art or craft which develop to the full the latent ability of each one to serve his fellows with dextrous hand and lofty mind and a glad heart rich in response to the beautiful and noble in life." On another page occurs this sentence

by Mr. Berkey, Director of special schools: "If art training is to make all beautiful things really useful and all useful things truly beautiful then it becomes an essential thing, not a passing fad or a veneer in the educative proposition." Art

Director Kirby says: "There is a splendid spirit of co-operation existing between the representatives of the Carnegie Galleries, the Library, the Technical Institute, the University of Pittsburgh, the Art Society and the work of the public schools." Mr. Kirby further says: "The standard of taste in a community is no better and no worse than the standard set in the public schools."

DECEMBER 9, 10, 11, 12, ARE THE DATES for the Eighth Annual Convention of the Society for the Promotion of Industrial Education at Richmond, Va. The meeting promises to be of unusual interest owing to the unique basis of its program, namely an "investigation into the industrial and educational conditions in the City of Richmond" where the Convention is to be held.

MR. CHESHIRE L. BOONE, formerly of Montclair, has resigned his position with the American Federation of Arts and is now the field representative of Macbeth, the well known art dealer, Fifth Avenue, New York, who plans for an aggressive educational campaign in art appreciation.

THOSE INTERESTED in the relation of the museum to the public schools and to public education in general ought to secure a copy (price 10 cents) of the September Bulletin of the Metropolitan Museum of Art, New York, containing among other significant matter, Miss Connolly's article on "The Relation of the Art Museum to the Public School."

ANY LOVER OF BEAUTY within hailing distance of the Museum of Fine Arts, Boston, should not fail to see the Sargent water-colors now on exhibition. Ellsworth Woodward of Newcomb College, Tulane University, Louisiana, who saw them recently said, "I have been worshipping before the Sargent water-colors. This little collection comes near being worth all the rest of the pictures combined. Never since water-color was invented has there been shown such dazzling technique coupled with such truth of expression. My blood has not cooled to normal since seeing them."

MR. WILLIAM A. ENGLAND, one of the Boston manual training teachers, has a lecture entitled *A Picture Story of the Book* showing the records of thought from the incisions of the Stone Age to the latest modern book, illustrated by lantern slides which Mr. England has colored himself.

THE MANY FRIENDS of Mr. Charles R. Beeman whose specialty has hitherto been manual training, will be interested to know that he is now superintendent of the Edinboro Public School, Edinboro, Pa., and that his new work is giving great satisfaction not only to himself but to the community in which he lives.

THE INDUSTRIAL ARTS MAGAZINE, Bruce Publishing Co., Milwaukee, Wis., is maintaining the promise of its initial number. It is an attractive, readable and authoritative journal in its field.

MISS LILLIAN FLIEGE, who did such excellent work as Supervisor of Art Instruction, Davenport, Iowa, is now in charge of the Art Department of the State Normal School, Fredonia, New York.

IF YOU NEED GOOD WATER-COLOR paper at a reasonable price,—paper that will not only not interfere but will actually assist you in what you are trying to do with a wash,—try the "Unbleached Arnold," samples of which may be obtained from Favor, Ruhl & Co., 73 Bartlett Street, New York City.

WHEN YOU BEGIN TO THINK about gifts for your friends this Christmas, you would better send a stamp to The Crafters, 920 Oak Street, Kansas City, for a copy of *The Crafters' Budget*.

HAVE YOU THE LATEST supplement to the Prang Art catalogue? Your name ought to be on the Prang mailing list.

THE CORNHILL BOOKLET originated in 1900 by Mr. Alfred Bartlett, 69 Cornhill, Boston, Mass., has resumed publication. The October number contains several rare and fine bits of literature and a double page copper plate reproduction of Mr. Will A. Dwiggins' drawing, "The Last War." The cover design by Mr. Dwiggins is out of the ordinary, and excellent as well.

THE HENRY O. SHEPARD CO., of Chicago, has published a series of beautiful color prints reproducing the eight paintings presented by that company to the Henry O. Shepard School of Chicago. They are not only fine examples of what the halftone process can do in the way of color reproduction but they are significant as indicating the direction which schoolroom decoration is gradually assuming in the United States.

IF YOU ARE RUNNING a school paper you would better see a sample copy of *The Olympia* published in the interest of amateur journalism by Helene E. Hoffman and Edward H. Cole, Somerville, Mass. *The Young Amateur* is the name of a budding little magazine 4 x 5 published in the interest of the National Amateur Press Association by Walter Routenberg, 286 Vine Street, Medford, Mass. Another little magazine published in the interest of the same association is *The Bay Stater* by George A. Thomson, West Medford, Mass.

IF YOU ARE THINKING of putting through an historical pageant this year you would better get a copy, while you can, of the official program of the Plattsburg Centennial Celebration held at Plattsburg, N. Y., last September. Apply to Charles J. Vert, Secretary, Plattsburg, N. Y.

THE AUDUBON Calendar for 1915 is now ready. It shows six beautiful colored plates with descriptive text, block printed in Japan from the original drawing on paper exquisitely soft in quality and tone. Price \$1.50. Massachusetts Audubon Society, 234 Berkeley Street, Boston, Mass.

OF CURRENT INTEREST

AN ASTONISHINGLY transformable portable desk pad has been put upon the market by George Coleman & Co., 110 High Street, Boston, Mass. It is especially good for use in crowded class rooms. Send for a circular.

THE SCHOOL OF INDUSTRIAL ARTS, Trenton, N. J., Frank F. Frederick, Director, celebrates its quarter centenary of success by the issuing of a circular of marked individuality for the year 1914-15 with inserts of special design announcing its latest practical courses.

THE FIRST PAMPHLET in a series illustrating the course of study in drawing prepared by Miss Rose M. Fetterolf, Expert Assistant in Drawing for the State of Pennsylvania, has been issued by the Department of Public Instruction. It contains nineteen plates, mostly in color, showing fac-simile reproductions of children's work. Such plates, exhibiting standards of excellence attainable by children ought to be of great help to the grade teacher.

THE NEW CATALOGUE of the Massachusetts Normal Art School (1914-15) reflects the reorganization and enrichment of courses under Mr. James Frederick Hopkins, Director, a document of 120 pages containing matter directors of other art schools might like to consider.

MRS. ADA W. TILLINGHAST of the Emery School Art Company is available for lectures or for instruction to classes on *The Art Treasures of the European War Zone*, *Schoolroom Decoration*, and *The Decoration of the Home* with special reference to harmonizing heirlooms with new acquisitions,—a problem not easily solved. Mrs. Tillinghast's experience and ability are too well known to need comment.

MR. CHARLES M. CARTER, for many years director of art in public schools of Denver, Colorado, has resigned his position in order to give more time to the practice of art. Mr. Carter has an enviable reputation not only in this country but in Europe for the thoroughness and excellence of his work. It is to be hoped that his interest in the profession will not cease. An International Congress on Art Education would seem incomplete without the presence of Mr. Carter.

MISS FRANKEBERGER, in the last Annual Report of the Public Schools, Williamsport, Penn., recommends that a stock of art lantern slides be made the property of the schools and that every school building be supplied with a lantern.

JOHN A. CALLAHAN, Principal of the Highlands Grammar School, Holyoke, Mass., a pioneer in schoolroom decoration and one of its most enthusiastic advocates, has the habit of making an addition of a new work of art to the school collection the occasion of memorable exercises. A couple of two-cent stamps sent Mr. Callahan by a person really interested would secure one of his souvenir programs,—sixteen large pages of text and illustrations of which the Dickens Centenary Program and the Daniel Webster Program are good examples.

THE WOMAN'S EDUCATIONAL AND INDUSTRIAL UNION of Boston is offering this year a course for vocational counselors under the direction of Miss Florence M. Jackson. Dr. Susan M. Kingsbury of Simmons College is in charge of the investigation. The purpose of the course is to provide a knowledge of industry, of methods of industrial investigation and the use of statistics which form the proper foundation for vocational guidance, courses designed to be of practical value to teachers and social workers.

HAVE YOU HEARD of the Art Alliance of America, 45 East 42nd Street, New York City? A courteous request would bring literature that might be of especial interest to you. The Alliance is an association of workers in art and users of art in all branches, working toward a single end, namely the restoring of arts to their proper place in modern life.

THE NEW HIGH SCHOOL, Ithaca, New York, just completed under the superintendence of Mr. Boynton, at a cost of \$350,000 has made ample provision for manual training, drawing and allied arts and has installed moving picture and stereopticon conveniences.

MISS LUCY S. SILKE has the congratulations and good wishes of all her friends upon her election to the Directorship of Art for the City of Chicago where for so many years she has been doing such excellent work.